

THE METROPOLITAN MUSEUM OF ART



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SALE NUMBER 3940

FREE PUBLIC EXHIBITION

From Friday, January 1, Until Time of Sale  
Weekdays 9 to 6 • Sunday and New Year's Day 2 to 5

UNRESTRICTED PUBLIC SALE

January 9 at 2:15 p. m.

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EXHIBITION AND SALE AT THE  
AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC.

30 East 57th Street  
New York City



SALES CONDUCTED BY  
O. Bernet, H. H. Parke, A. N. Bade  
and H. E. Russell, Jr.

1932



COLONIAL AND EARLY FEDERAL  
FURNITURE · SILVER  
AND PORCELAINS  
*of Distinguished Provenance*

BY AND ATTRIBUTED TO

*Chapin · Cowell · Dummer · Frothingham · Goddard  
Gostelowe · Hurd · Le Roux · McIntire · Phyfe  
Randolph · Revere · Savery · Seymour · Soumaine  
Titcomb · The Townsends · Whittemore · Wilder  
The Willards*

*Acquired from Notable Collections by*

ISRAEL SACK

SOLD BY HIS ORDER



AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES · INC.  
NEW YORK

1932



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December 13, 1931

American Art Association-  
Anderson Galleries, Inc.  
30 East 57th Street  
New York, N. Y.

Gentlemen:

It has long been my desire to assemble for sale at your Galleries a collection of one hundred lots of fine Colonial furniture and decorations which should surpass in quality and interest any previously offered group of similar number.

I believe that the present collection more than fulfills these requirements. Every item in this sale will bring added distinction to the collection of its purchaser, and in selling the collection under your management I know that the items will find their way to those who can appreciate their importance and will preserve the objects as they have been preserved in the past.

I unreservedly guarantee the authenticity of every item.

Yours very truly,

(Signed) ISRAEL SACK





## FOREWORD

COLLECTORS of fine early American furniture and silver, Oriental Lowestoft porcelain, and Staffordshire blue china and lustre ware are offered a wide range of choice in the hundred lots assembled by Mr. Sack for sale at these galleries and herein described. Increasing the intrinsic value of many of the objects is their association in the past with families who include among their members persons who have figured prominently in the social and political life of the Colonial and early Federal periods. We stress this fact because it is our experience that association of this kind is largely taken into account by connoisseurs of today.

The shell-carved mahogany block-front kneehole desk [No. 59], which is the first of this quality that we have had the pleasure of offering to date, has been handed down in the family of Governor Stephen Hopkins, signer of the Declaration of Independence. The piece is by Townsend or Goddard of Newport, R. I., *circa* 1770, and ranks in the first class of Colonial cabinet-work. The mahogany block-front secretary [No. 71] by Frothingham or Goddard, *circa* 1770, was made for Thomas Dawes, Boston, (1731-1809) who, besides being a person of considerable civic standing, was a member of the Academy of Arts and Sciences and a Colonel of the Boston Regiment during the Revolutionary War. This piece is a fine example of the block-front type popularly associated with the Rhode Island group of cabinet-makers.

Jacob Hurd, silversmith of Boston (1702-58) made the small spherical teapot [No. 16] which was originally the property of Edward Holyoke, said to have been presented as a wedding present to this clergyman who, graduating from Harvard in 1705, became President of the college in 1737. This teapot is undoubtably one of the rarest examples extant, even without consideration of its high sentimental value. The silver caudle cup [No. 15] was made by Jeremiah Dummer, Boston, (1645-1718) and represents one of the earliest attempts at silvermaking in the Colonies. A similar cup by this silversmith was the outstanding piece of silver in the Francis P.

Garvan sale held at these galleries in January, 1931, and the present piece is enhanced in value and appearance by the fact that it bears the contemporary engraved coat of arms of the Brown family of New England.

Furniture of the so-called Pilgrim period (if we except the fully pedigreed Choate chest in the Flayderman Collection) must, of necessity, rely solely on its artistic merit and great rarity for the appeal that it has for present day collectors. In this category falls the Connecticut press cupboard [No. 86], made about the year 1680, which is the first example that we have been privileged to offer in its original condition. Excepting a rearrangement of the paneling of the drawers and the reversing of the pilaster columns, the piece is closely similar to the cupboard in the Essex Institute, Salem.

Of a slightly later period, that of King William and Queen Mary, a highboy and a lowboy with the so-called trumpet-turned legs, in walnut [Nos. 72 and 73], were once the property of the noted collector, Eugene Bolles, whose activities resulted in the accumulation of one of the finest groups of early Colonial furniture extant, which now forms part of the exhibit in the American Wing of the Metropolitan Museum of Art, the gift of the late Mrs. Russell Sage.

Our object in mentioning these few items is to indicate the quality of the one hundred pieces which, spread over the period *circa* 1680-1820, illustrate Colonial and early Federal craftsmanship at its best. A number of documents testify to the historical association of certain items, and we have Mr. Sack's assurance that he will substantiate the claims made for the balance of the pieces.

CHARLES PACKER

## CONDITIONS OF SALE



1. All bids to be PER PIECE as numbered in the catalogue, unless otherwise mentioned.
2. The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.
3. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
4. The name of the buyer of each lot shall be given immediately after the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.
5. Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the owner nor the Company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. Articles not paid for in full and not called for by the purchaser by noon of the day following that of the sale may be turned over by the Company to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser, and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the bill has not been paid in full by noon of the day following that of the sale, the Company reserves the right, any other stipulation in these conditions of sale to the contrary notwithstanding, in respect to any or all lots included in the bill, at its option, either to cancel the sale thereof or to resell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency sustained in so doing.
7. The Company exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect, or imperfection, but guaranty is not made by the Company of the correctness of the description, genuineness, authenticity or condition of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. In this particular sale, however, the owner guarantees each and every lot to be as represented in the catalogue as per statement of the owner set forth in full in this catalogue.
8. Buying or bidding by the Company for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge. Any purchases so made will be subject to the foregoing conditions of sale. Orders for execution by the Company should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the name of the object, and a bid on several objects catalogued under a single number should be stated to be so much per piece unless the description contains the notation "[Lot.]", in which case

the bid should be stated to be so much FOR THE LOT. If the one transmitting the order is unknown to the Company, a deposit must be sent or reference submitted. Shipping directions should also be given.

9. The Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

*These Conditions of Sale cannot be altered except by  
an Officer of the Company*

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SALES CONDUCTED BY

O. BERNET   ✓   H. H. PARKE   ✓   A. N. BADE

AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES · INC.

30 EAST 57<sup>TH</sup> STREET  
NEW YORK CITY

TELEPHONE PLAZA 3-1269

CATALOGUES ON REQUEST

LONDON OFFICE  
77 BROOK STREET  
GROSVENOR SQUARE, W. 1.

# IMPORTANT AMERICAN ANTIQUES



## AFTERNOON SESSION

Saturday, January 9, 1932, at 2:15 p.m.

*Catalogue Numbers 1 to 100 Inclusive*

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OLD STAFFORDSHIRE BLUE CHINA AND  
LUSTRE WARE INCLUDING RARE DR. SYNTAX  
AND STATE ARMS PLATTERS



105- 1. 'ARMS OF THE UNITED STATES' PITCHER

*Maker: ?*

Ovoid pitcher in deep blue, with short neck, scrolled handle, and flaring base; decoration of arms of the United States, flowers, and foliage on a brilliant deep blue ground. Proof condition. *Height, 5½ inches*

[See illustration]



2. 'PAT IN THE POND' PLATTER

*Maker: Clews*

Octagonal oblong platter of the Dr. Syntax series, in medium and deep blue. Depicting a man in a pond outside the Lion Inn, Dr. Syntax in an upper window, a teamster shouting to the half-submerged figure; a barking dog on the right and an unharnessed team of horses in the distance. Fine specimen, with Clews' mark.

*Length, 19 inches*

[See illustration]

3. 'NOBLE HUNTING PARTY' PLATTER

*Maker: Clews*

Octagonal oblong platter of the Dr. Syntax series, in medium and deep blue. Depicting a group of mounted figures leaving a stable yard, with an escutcheon above the arched entrance; a large country mansion to the left. Border of wild roses and foliage. Almost proof condition; Clews' mark.

*Length, 16 $\frac{3}{4}$  inches*

[See illustration]





[NUMBER 2]



[NUMBER 3]



- 400 4. 'ARMS OF THE STATE OF DELAWARE' PLATTER *Maker: T. Mayer*  
 Octagonal oblong platter in brilliant deep blue. Centre with the arms of Delaware composed of two male figures supporting an escutcheon, one holding a ship model, in a landscape with river and mountains in the distance. Border of flowers and foliage outlined with a band of formal husks and four single stars. Excepting a few faint scratches, the platter is in proof condition. *Length, 16 $\frac{3}{4}$  inches*

*Note:* Blue Staffordshire platters decorated with State coats of arms are the rarest to be found in this particular type of ware. State arms platters were the outstanding items of the famous George Kellogg Collection.

{See illustration}



5. TRANSFER-PRINTED AND SILVER-LUSTERED

LIVERPOOL MARITIME PITCHER

*English, 1800-10*

Ovoid, with loop handle and slightly flaring base; decorated in hand-colored black transfer as follows: on one side, a sailing vessel flying the Union Jack, above a group of marine trophies bearing the legend, *Success to Trade*; on the reverse, a Jack Tar on shore leave promenading a country lane arm in arm with his sweetheart, above a verse of doggerel captioned, *Jack Spritsail coming on shore*; below the spout, a compass captioned, *Come Box the Compass*, also interesting data on the invention and perfection of the compass by 'Murphy, a Dutchman', and 'Giora, of Naples'. The rim, spout, and handle decorated with bands of foliage in silver resist lustre. Height, 12½ inches; diameter, 9 inches

[See illustration]





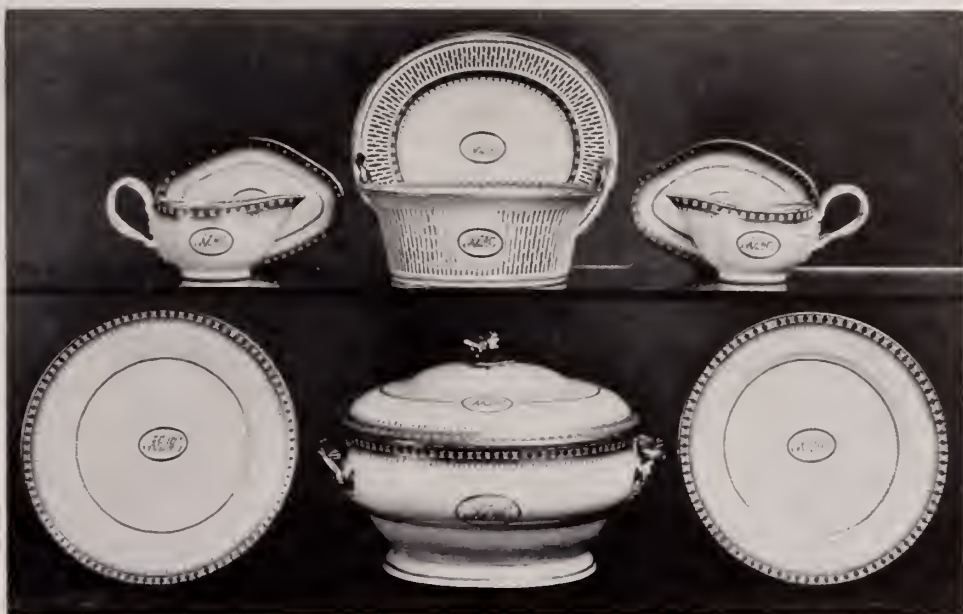
6. DAVENPORT GOLD- AND PINK-LUSTERED PART TEA SERVICE

*English, Early XIX Century*

Comprising covered creamer, sugar bowl with cover, sweetmeat jar with cover and stand, two bowls, six cups, six saucers and a saucer dish. Gold-lustered and reserved with formal leafage and painted with berries on a ground of pink lustre. Fine quality. One piece cracked. Marked: DAVENPORT.

[See illustration of six pieces]

ORIENTAL LOWESTOFT PORCELAIN SERVICES AND  
PART SERVICES DECORATED WITH STATE COAT OF ARMS  
AMERICAN FRIGATE, AND FAMILY MONOGRAMS



7. ONE-HUNDRED-ELEVEN PIECE SERVICE

*Circa 1800*

Comprising oval soup tureen with cover, two sauce boats with stands, scalloped bowl, two openwork dessert baskets with stands, covered sweetmeat jar, mustard jar, fourteen oval platters, eighty-two plates in various sizes. 'Lemon peel' porcelain with soft white glaze, decorated with bands of diaper ornament in blue and gold; each piece monogrammed AFWL in gold script letters within an oval. A few pieces imperfect.

[See illustration of part]

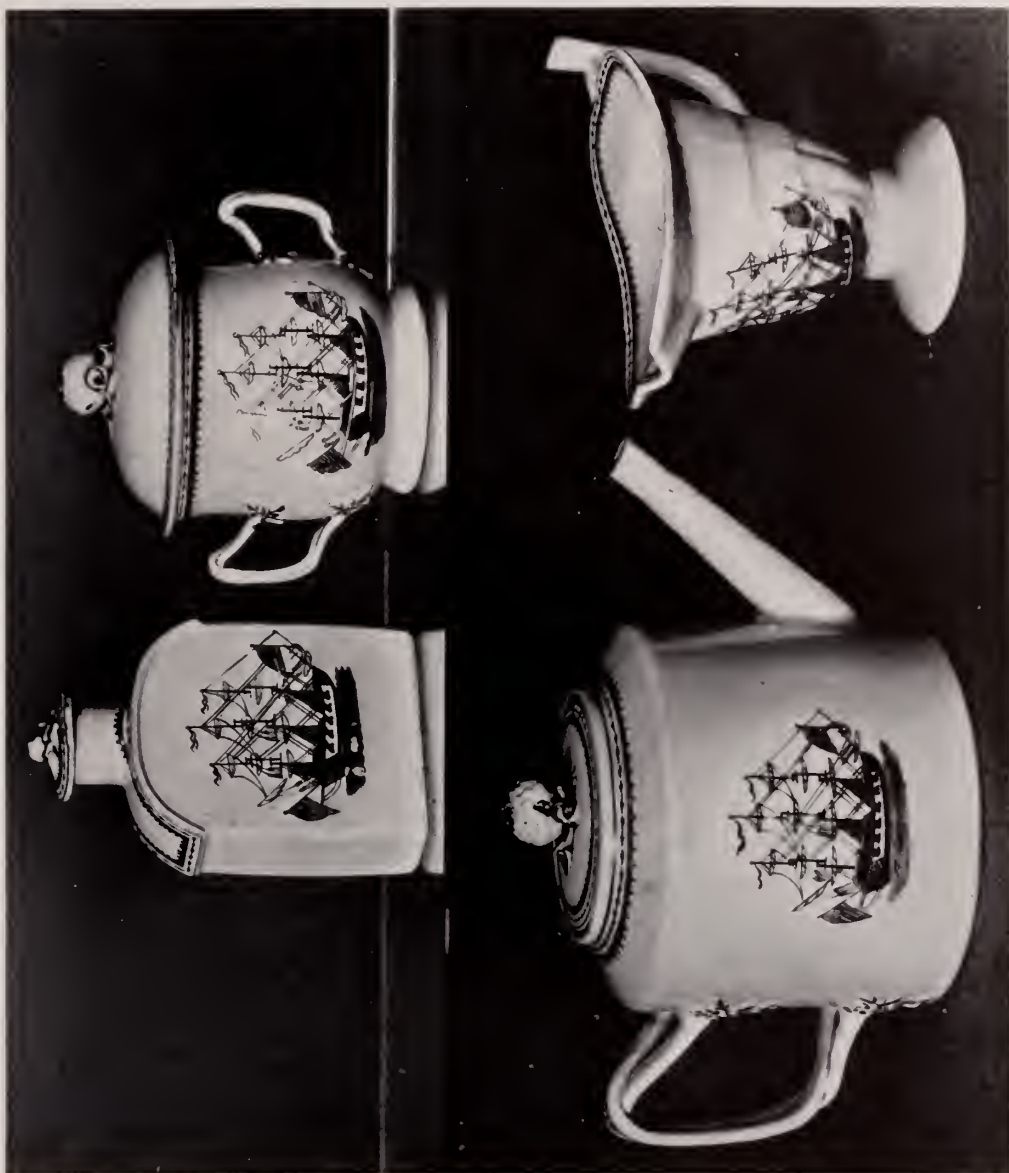
- 16501 -
8. TEA SERVICE WITH AMERICAN FRIGATE DECORATION      *Circa 1800*  
Comprising circular teapot with entwined branch handle, two-handled sugar bowl with cover, helmet-shaped creamer, oblong tea caddy with cover. Decorated in India ink and color with a three-masted war vessel flying the Stars and Stripes at the bow and stern; borders of diaper ornament in *rouge de fer* and green. [Lot.]

*Height of teapot, 6 inches*

*Note:* This four-piece service of Oriental Lowestoft porcelain is remarkable for its pristine condition, the decoration appearing as fresh as when first applied. The service has been subjected to expert examination and found to be an extremely fine example of this particular kind of ware. It was purchased some thirty-five years ago from a family estate in Salem, Mass.; this is significant when the importance of Salem as a shipping centre at this time is taken into account.

Collection of Charles Haven, Cohasset, Mass.

[See illustration]



[NUMBER 8]

9. TEA AND COFFEE SERVICE, DECORATED WITH THE MONOGRAM EAC

*Circa 1800*

450-  
Comprising: a 'light house' coffee pot with entwined branch handle and rounded cover with strawberry finial; two circular teapots, two-handled covered sugar bowl, helmet-shaped cream pitcher, oblong tea caddy with cover, spoon tray, tea bowl; twelve coffee cups, six teacups, eighteen saucers; two cake plates, two bread and butter plates, two small dishes. Decorated with bands of foliage in blue and gold; each piece bears the monogram EAC, in script letters in gold, in an oval medallion of blue and gold. [Lot.]

*Note:* This porcelain service was found in Salem, Mass., and bears in gold letters the monogram EAC. The Crowninshields of Salem were a prominent family of merchants and shipowners. Large quantities of this ware were brought back to Salem in vessels returning from the Orient. It is possible that this service was decorated for a member of the Crowninshield family of Salem.

[See illustration]





[NUMBER 9]

10. COVERED SUGAR BOWL, TWO CUPS AND SAUCERS  
WITH NEW YORK COAT OF ARMS

*Circa 1790*

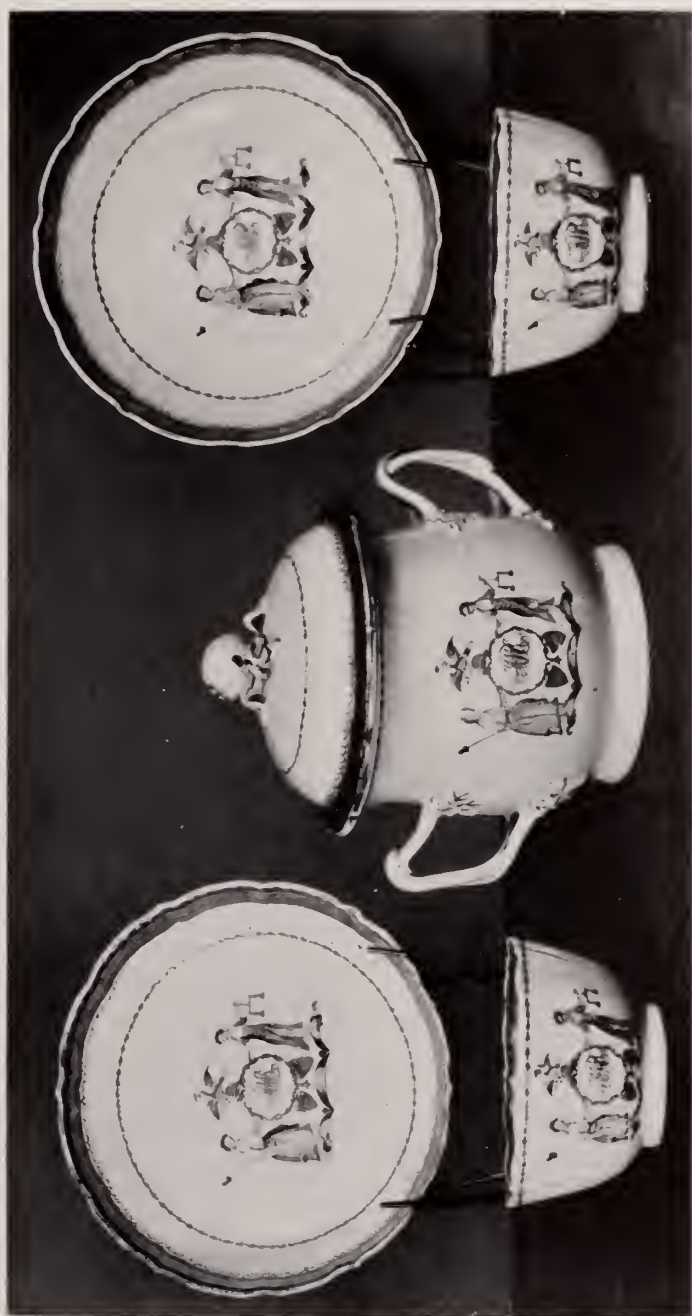
275-  
Sugar bowl with fluted sides, flaring rim, domed cover with strawberry finial, and two entwined branch handles; decorated on each side in colors and gold with a coat of arms composed of the figures of Liberty and Justice supporting a medallion which contains a monogram with, above, a dove of peace perched on a hemisphere and, below, two American shields. Two fluted handleless cups and two saucers, each piece similarly decorated, the borders with bands of trellis and star ornament in blue and gold.

*Height of sugar bowl, 6 inches; diameter of saucers, 5½ inches*

*Note:* Oriental Lowestoft porcelain decorated with American coats of arms or national emblems is exceedingly rare. The present set is presumably part of a service made to the order of a New York resident prominent in civic affairs, whose monogram appears embodied in the coat of arms.

Porcelain similarly decorated is in the Metropolitan Museum of Art.

[See illustration]



[NUMBER 10]

## IMPORTANT SILVER BY EARLY AMERICAN SILVERSMITHS



### II. SILVER BEAKER BY WILLIAM WHITEMORE

*Portsmouth, N. H., 1710-70*

Tapered cylindrical body slightly flaring at the rim; molded foot. Contemporary engraved inscription as follows: *The Gift of John Downing Junr Esq to the Church at Newintown.* Maker's mark stamped on bottom in two places: WHITEMORE, italic letters in a rectangle.

*Height, 4¾ inches; diameter, 3¾ inches*

*Note:* This beaker is an example of the extremely rare American church silver of the Colonial period. It was presented by Colonel John Downing, a civic dignitary, to the Congregational Church at Newington, N. H., and was made by William Whittemore of Portsmouth, N. H., whose mother was a sister of Sir William Pepperell, Governor of the Massachusetts Colony, 1756-58 (see accompanying document, to be given to the purchaser).

Only a few examples of the work of this silversmith are known. A piece is included in the Mabel Brady Garvan Collections at Yale University.

[See illustration]



12. SILVER ENGRAVED OVAL SUGAR BASKET BY PAUL REVERE  
(THE PATRIOT)

*Boston, Mass., 1738-1818*

Helmet-shaped, with reeded rim, foot, and swing handle. Bowl finely engraved with a band of conventionalized oak leaves and acorns, also with two monograms in oval medallions, one enclosing the date 1866. Maker's mark stamped on handle: REVERE, shaded Roman capitals in a rectangle.

*Length, 6¾ inches*

950- *Note:* Paul Revere (the patriot) has been accorded highest rank among early American silversmiths, partly because of the excellence of his workmanship and partly because of the highly dramatic role he played in the Revolutionary War. The present piece is of exceptionally fine quality; for comparison of mark, *vide* Hollis French, *Early American Silversmiths and their Marks*, p. 97.

[See illustration]





13. SILVER SHAPED MUG BY PAUL REVERE (THE PATRIOT)

*Boston, Mass., 1735-1818*

Bulbous body with molded rim and flaring foot; contemporary engraved medallion depicting from a ribbon knot and enclosing the monogram DDW; maker's mark to left of the fine scrolled handle: REVERE, shaded Roman capitals, a pellet before, in a rectangle.

*Height, 5½ inches; diameter at base, 4 inches*

*Note:* A good example of the work of this celebrated silversmith who occupies first rank among Colonial craftsmen. For comparison of mark, *vide* Hollis French, *Early American Silversmiths and their Marks*, p. 97.

Collection of the Wetmore family of Rhode Island

[See illustration]



14. LARGE SILVER PORRINGER BY WILLIAM COWELL, SR.

*Boston, Mass., 1682-1736*

Convex-sided bowl with slightly flaring rim and depressed base; open-work cartouche handle of elegant pattern engraved on its face with the initials and date, S. R. S. M. G., 1760; on one side are the initials M C to M C. Maker's mark stamped inside: W COWELL, italics in a cartouche.

*Diameter, 5¼ inches; height, 2¼ inches*

*Note:* William Cowell, son of John Cowell, a blacksmith of Boston, held various town offices, among them being Constable, Overseer of Shingles, Scavenger, and Clerk of the Market. A diary under date of 1707 notes:

'Billy Cowell's shop is entered by the Chimney and a considerable quantity of plate stolen. I give him a Warrant to the Constable, they find James Hews hid in the Hay in Cabal's Barn on the back side of the Comon'. *Vide Bigelow, Historic Silver of the Colonies and its Makers.*

The present porringer is a very fine example and of early period.

[See illustration]

15. SILVER CAUDLE CUP BY JEREMIAH DUMMER

Boston, Mass., 1645-1718

Bulbous circular body flaring at the rim, engraved with a coat of arms composed of a shield charged with a double-headed eagle, ensigned with a visor and demi-eagle, in mantling of leaf scrolls. Two graceful open scroll handles; maker's mark stamped on the side and the base, the mark on the side as follows: J D, Roman capitals, a pellet between, a *fleur de lis* beneath in a heart-shaped shield; the mark on the base: J D, capitals in an oval. Height,  $3\frac{1}{2}$  inches; diameter, 4 inches

*Note:* The arms on this cup are probably those of Brown or Browne of Massachusetts, a distinguished family founded by Chad or Chadd Brown who came over in the ship 'Martin' in July, 1638, accompanied by his sons John and James who also brought their families and soon acquired prominent positions in the new Colonial settlements. Among the Providence, R. I. members of this family is Nicholas Brown, born in 1729, a wealthy benefactor of the college later to become Brown University. *Vide* E. De V. Vermont, *America Heraldica* and Appletons' *Cyclopedia of American Biography*.

Jeremiah Dummer was apprenticed in 1659 to John Hull, famous for his 'pine tree' shillings. He was a Freeman of Boston in 1680, and printed the first paper money for Connecticut. Examples of this early silver-smith's work are exceedingly rare, the pieces that have come to light being in important private and public collections. Dummer excelled in making these little two-handled bowls termed caudle cups, the importance of which is shown by the fact that Bigelow features a chased caudle cup by this silver-smith on the cover of his excellent reference work, *Historic Silver of the Colonies and its Makers*.

[See illustration]





[NUMBER 15]

16. SMALL SILVER SPHERICAL TEAPOT BY JACOB HURD

*Boston, Mass., 1702-58*

Spherical body engraved with a coat of arms: azure, a chevron argent, between three crescents on the second, in scroll mantling; crest, a crescent argent; around the slightly domed lid is engraved a band of masks, foliage, and diaper ornament. Tapered swanneck spout fluted on the lower part, molded flaring foot, brown ebony handle and knob. Maker's mark stamped on the bottom: HURD, semi-script with sloping Roman initial letters, in oval. *Height, 6½ inches; diameter, 4½ inches*

2400-  
*Note:* This teapot was owned originally by Edward Holyoke (1689-1769) and bears his coat of arms. It was part of his wedding silver when he married his second wife, Margaret Appleton of Ipswich. Edward Holyoke graduated from Harvard in 1705, became a tutor there in 1712, and was elected President of the College in 1737. The teapot has descended in the Holyoke family, from whom it was purchased in 1930. Its history is outlined in two documents which will be given to the purchaser.

Jacob Hurd had a silversmith shop in Pudding Lane, Boston, and also followed a military occupation, serving in the Artillery Company and attaining the rank of Captain of a Boston Company. These delightful small round teapots of this early period are prized above all others produced by Colonial silversmiths. A similar teapot by Jacob Hurd is in the Museum of Fine Arts, Boston.

Collection of Edward Augustus Holyoke, M.D., *circa* 1730-1820

Collection of Susannah Holyoke, *circa* 1799

Collection of Mary Holyoke Ward Nichols, *circa* 1833

Collection of Andrew Ward Nichols, *circa* 1870

Collection of William Stanley Nichols, 1930

[See illustration]



[NUMBER 16]

17. PAIR SILVER SALVERS BY JOHN LE ROUX

*New York, Admitted Freeman 1723*

Lobed circular tray on three claw-and-ball feet; rim molded and chased with gadroon ornament; centre engraved with a monogram which consists of the letters J.G.V.R., a flaming urn crest above. Engraved on the reverse are the initials M H to J H. Maker's mark stamped underneath each tray: J L, Roman capitals, a pellet between, in a rectangle.

*Diameter, 8 $\frac{1}{8}$  inches*

1900-  
*Note:* This pair of silver salvers has been handed down in the noted Van Rensselaer family of New York and were a wedding gift at the marriage of a member of that family on Oct. 31, 1826. They are engraved with the Van Rensselaer crest and with the combined initials of John Van Rensselaer and Cornelius Glen Van Rensselaer, grandfather and great-grandfather, respectively, of Cornelius Glen Van Rensselaer, 2nd, from whom they were obtained. (See accompanying document which will be given to the purchaser.)

John Le Roux was a member of a family of silversmiths of this name working in New York and Albany during the early years of the eighteenth century. This silversmith was admitted Freeman January 8, 1723, in New York, and moved to Albany some years later. *Vide Ensکو, American Silversmiths and Their Marks.* Pairs of silver trays of this quality are extremely rare. Their appearance at this time is particularly happy in view of the opening of the splendid Van Rensselaer room in the American Wing of the Metropolitan Museum of Art.

Collection of Cornelius Glen Van Rensselaer, *circa* 1826

Collection of Cornelius Glen Van Rensselaer, 2nd, 1931

[See illustration]



[NUMBER 17]

18. SILVER FLAT-TOP TANKARD BY SIMEON SOUMAINE

*New York, N. Y., w. 1719*

Slightly tapered cylindrical plain body with molded rim and molded flaring base, flat cover with serrated front edge, and solid scroll billet; S-scrolled handle with fine hinge and beaded ornament in relief. Handle engraved with the following initials and dates: below the hinge, P C — E C — M L; on the lower part, L G D — M E S — C H L S. 1891; maker's mark stamped to left of handle below the rim: S S, thin crude capitals in a square. *Height, 7 1/2 inches; diameter at base, 5 3/4 inches*

2300-  
*Note:* Simeon Soumaine's standing among New York silversmiths of this early period is shown by an article in the *American Weekly Mercury* of March 23, 1727, which records that Simeon Soumaine of New York, goldsmith, was commissioned to fashion a quantity of gold and silver plate to be drawn as prizes in a lottery, totaling five hundred and one pounds in value, the plate to be valued and appraised by Peter Van Dyck and Charles Leroux, goldsmiths of New York City.

New York flat-top tankards are considered among the finest examples of Colonial silver obtainable. Two similar tankards were in the Francis P. Garvan Collection.

[See illustration]





[NUMBER 18]

EARLY AMERICAN FURNITURE  
 BY AND ATTRIBUTED TO  
 WELL KNOWN CABINETMAKERS  
 OF THE  
 COLONIAL AND EARLY FEDERAL PERIODS



19. QUEEN ANNE CARVED WALNUT AND GILT WALL MIRROR

*American (?)*, circa 1740

Molded frame with shaped high crest and base, veneered with figured light brown walnut and embellished with applied rococo scrolls and flowers in gilded carving. Beveled glass of later date.

*Height, 40 inches; width, 15½ inches*

[See illustration]

90-





20. MAHOGANY BANJO CLOCK DECORATED WITH A VIEW OF  
HARVARD COLLEGE *Aaron Willard, Boston, 1810-20*

Mahogany case embellished with brass lyre motives, the glass front showing on the lower panel a group of college buildings in a close surrounded with trees, entitled *Harvard College*, while above is the inscription, *Presented to H. J. Ripley*. The narrow glass panel is decorated with national emblems and the word, *Patent*, in red, white and gold. Dial inscribed, *Aaron Willard, Boston*, and surmounted by a gilded wood finial.

*Height, 32½ inches*

*Note:* Henry Jones Ripley, clergyman, born in Boston, Mass., 1798, graduated from Harvard in 1816. On completing his course at Andover Theological Seminary, he was ordained a Baptist minister in Boston in 1819. An author of considerable repute, he was a prolific writer of books on religious subjects. To our knowledge, this is the only banjo clock that has yet been discovered featuring a view of Harvard College as it existed at that time.

[See illustration]



21. DECORATED MAHOGANY BANJO CLOCK

*Simon Willard, Boston, 1810-20*

Wall clock of similar design to the preceding; the glass panels fronting the pendulum case are decorated with a rising sun, diaper ornament, and the legend, *S. Willard's Patent*, in yellow, black, and gold on a white ground. Case inlaid with bandings of light wood and surmounted by a gilded wood finial.

*Height, 33 inches*

*Note:* Banjo clocks having white and gold decoration on the glass are among the earliest examples of Simon Willard's work. The present clock retains its original finish.

[See illustration]

450



22. SET OF SIX HEPPLEWHITE INLAID MAHOGANY SHIELD-BACK CHAIRS

*New England, 1780-90*

One armchair and five side chairs. With molded shield back framing five conventionalized lily-form slats, converging at the base to a segmented hub inlaid to a sunburst design in light and dark woods. Shaped seat upholstered and covered with silk brocade; grooved and tapered square legs with stretchers. Very rare set with original finish. From the Wade family, Quincy, Mass.

[See illustration]

23. LYRE-CARVED MAHOGANY SEWING TABLE

*Duncan Phyfe, New York, 1800-10*

750- Small oblong table with segmented ends forming pockets with hinged rising covers. In the front is a shallow drawer and, below this, a deep drawer with gilded metal knobs chased with single stars; the drawers are flanked with reeded pilasters that terminate in pendent acorn finials. On pedestal support of lyre form carved with acanthus leafage converging to a demi-rosette, the weight of the top distributed between the lyre and a second support uncarved or pierced. The four outsplayed legs terminate in brass paw feet and are carved for nearly half their length with descending acanthus leaves.

*Height, 30 inches; width, 24½ inches*

*Note:* The adaption of the lyre as a pedestal or chair splat is commonly found in Phyfe furniture and vies with the vase as the most popular of the neo-classic motives used by this craftsman. As far as we know, the only similar piece is in a well known private collection.

Compare with Plates XLV and XLVI in Charles O. Cornelius, *Furniture Masterpieces of Duncan Phyfe*, New York, 1922

[See illustration]



[NUMBER 23]

24. PAIR CARVED MAHOGANY CARD TABLES

*Duncan Phyfe, New York, 1800-10*

Hinged and folding top with scalloped or clover-leaf outline, veneered in figured Spanish mahogany, supported on a pedestal of vase pattern and three splayed legs ending in brass paw feet; the pedestal and legs decorated with characteristic ascending and descending leafage. The brackets that support the leaf are connected by a metal rod running through the pedestal and, when pivoted, splay the legs to a wider angle insuring stability for the table when in use; closed, the tables form consoles. Exceedingly rare and retain their old finish.

*Height, 29 inches; length open, 36 inches*

*Note:* In this pair of card tables is seen the Phyfe style in its most popular form, adapted by Sheraton from the French Directoire. It is significant that the top and frieze of the table is veneered, a method resorted to by this maker to permit the use of Spanish mahogany which, cut in a certain way, reveals a rich figure.

A similar table was shown at the Girl Scouts Loan Exhibition of American Furniture, catalogue number 785.

Compare with Plate XXXV in Charles O. Cornelius, *Furniture Masterpieces of Duncan Phyfe*, New York, 1922

[See illustration of one]





[NUMBER 24]



25. HEPPLEWHITE INLAID MAHOGANY AND SATINWOOD

SWELL-FRONT CHEST OF DRAWERS

*American, 1790-1800*

The outcurved front contains four long drawers with beaded edges, inlaid with elongated oval panels of beautiful feathered golden satinwood surrounded with cross-cut mahogany and banded with light woods. The edge of the top and the valanced skirt is inlaid with checkered bandings of similar wood; an inlaid small fan centres the skirt, which curves into tapered bracket feet. Top and sides are mahogany, and the drawers are furnished with a handsome set of oval handles chased with an allegory of Commerce. Exceptional quality.

*Height, 35½ inches; length, 39 inches*

Collection of Edward F. Sanderson, Nantucket, Mass.

[See illustration]



- 350- 26. ADAM DECORATED AND GILDED MANTEL MIRROR      *Circa 1780-90*  
 Fine mirror in architectural style, the frame composed of four upright fluted columns with Composite capitals supporting a molded pediment embellished with a frieze of forty small spheres (one ball missing). Below the pediment is a glass frieze decorated with symmetrical leaf volutes and jardinières of flowers, in white and gold. Mirror glass in three sections, the centre panel being of the period.

*Height, 25½ inches; length, 57½ inches*

[See illustration]

27. CARVED MAHOGANY AND UPHOLSTERED SOFA

*Duncan Phyfe, New York, 1800-10*

2050- Slightly canted straight back, the horizontal crest rail triple-paneled and finely carved in low relief with drapery swags, flanked by clusters of conventionalized arrows, or darts, tied with ribbon knots. Gracefully curved, sloped, and reeded arms terminating in reeded and leaf-carved balusters; four reeded, tapered, and turned front legs and four plain square canted rear legs; the seat frame also reeded. Covered in striped pale blue moiré silk, and exhibiting the high quality of carving and design which characterizes the work of this craftsman.

*Length, 6 feet 7 inches*

Compare with Plate XII in Charles O. Cornelius *Furniture Masterpieces of Duncan Phyfe*, New York, 1922

[See illustration]



[NUMBER 27]



28. MAHOGANY GRANDMOTHER CLOCK

*Joshua Wilder, Hingham, Mass., circa 1800*

625-  
Minature long-case clock in mahogany, instead of cherry or pine as generally found. The attractively molded case has slender pilasters and a brass finial embellishing the hood and encloses an arched dial of painted metal decorated with a sprig of fruit and arabesques in colors and gold; the name of the maker and place of manufacture is almost entirely worn off the dial. Brass striking movement. *Height, 45 inches*  
From the Faxon family, Quincy, Mass.

[See illustration]





29. MARTHA WASHINGTON MAHOGANY UPHOLSTERED ARMCHAIR

*American, circa 1790*

375- Canted back with gracefully curved top, slightly flaring seat, arms gently curved and tapered, on grooved sloped supports extended into grooved and tapered square legs with stretchers. Covered in figured mulberry damask. A fine chair which retains its old finish.

[See illustration]



30. HEPPLEWHITE INLAID MAHOGANY TAMBOUR SECRETARY

*John Seymour, Boston, circa 1790*

A cabinet of pigeonholes and small drawers, enclosed by a pair of sliding tambour shutters, superimposed on a stand with one drawer, a hinged writing flap, and four tapered square legs with molded feet and pierced corner brackets. The upper part is decorated with flat pilasters inlaid with mock fluting in light and dark woods, this motive repeated on the upper section of the supports flanking the drawer. The legs are also inlaid with depending sprays of husk, and the edge of the top has a checkered fillet in similar woods. The piece retains its original finish, the interior of the pigeonholes is coated with old green paint, and the apron drawer is furnished with beaded ring handles of gilded metal. Very rare.

*Height, 41 inches; length, 38 inches*

[See illustration]

Too-



31. PAIR HEPPLEWHITE INLAID MAHOGANY SIDE CHAIRS

*Connecticut, circa 1790*

Well proportioned chairs with arched open back framing openwork splat of vase form embellished with inlay of shaded yellow holly; flaring slip seat in mauve damask; tapered square legs with stretchers. With old finish.

*Note:* These chairs were originally part of a set that belonged to Noah Webster, the compiler of the well known dictionary, and remained for a long time in the Webster house at Durham, Conn., later coming into the possession of the Stow family, descendants, of Middlefield, Conn. Part of the set was bequeathed to another branch of the family.

Collection of Francis P. Garvan, American Art Association-Anderson Galleries, 1931

[See illustration]



32. PAIR SHERATON INLAID MAHOGANY AND SATINWOOD CARD TABLES

*American, circa 1800*

Hinged folding top cut in serpentine curves and flaring at the corners into segmented pilasters that extend into tapered, reeded, and turned legs. The frieze inlaid all around with rectangular panels of feathered golden satinwood in borders of cross-cut rosewood, also banded and inlaid with checkered bandings of light and dark woods.

*Height, 31 inches; length open, 33½ inches*

*Note:* The difference in the surface condition of this pair of tables is explained by the fact that they were found in the possession of two different members of a New England family. The tables are in an excellent state of preservation.

[See illustration of one]



33. SHERATON INLAID MAHOGANY SMALL SOFA OR LOVE SEAT

*New England, 1800*

Arched and rounded back sloping into reeded arms that rest on turned balusters, gently swelled seat harmonizing with the contour of the back; four baluster-turned front legs, the dies inlaid with small panels of figured maple; four plain square canted rear legs. Back, seat, and loose cushion in golden yellow damask. *Length, 54 inches*

*Note:* Settees of this small size and elegant design are exceedingly rare. A piece of this size does not, of course, require eight legs to insure stability. One may therefore conclude that the decorative value of this arrangement had foremost place in the cabinetmaker's mind when he made this settee.

[See illustration]



34. HEPPLEWHITE INLAID MAHOGANY AND SATINWOOD DRESSING GLASS

*Circa 1790*

125- Oval swing mirror of graceful design on curved supports embellished with ivory trimmings, surmounting an oblong stand with two drawers in the curved front, inlaid with branch satinwood and with ivory knobs. Exceptional quality.

*Height, 25 inches; width, 16½ inches*

[See illustration]

35. HEPPLEWHITE INLAID MAHOGANY AND SATINWOOD

SWELL-FRONT CHEST OF DRAWERS

*American, circa 1795*

950- The outcurved front contains four drawers faced with panels of beautiful feathered golden satinwood, in borders of cross-cut mahogany of fine texture, and banded with black and white holly; the edge of the top and the valanced skirt also embellished with inlay; the top and sides are mahogany. Tapered and curved bracket feet; drawers furnished with brass handles chased with American eagles and stars. Excellent quality and design.

*Height, 38½ inches; length, 40½ inches*

Compare with fig. 139 in Luke Vincent Lockwood, *Colonial Furniture in America*, New York, 1921, Vol. I

[See illustration]





[NUMBERS 34 AND 35]

36. HEPPLEWHITE INLAID MAHOGANY SIDEBOARD

WITH SERPENTINE FRONT

*Philadelphia, circa 1795*

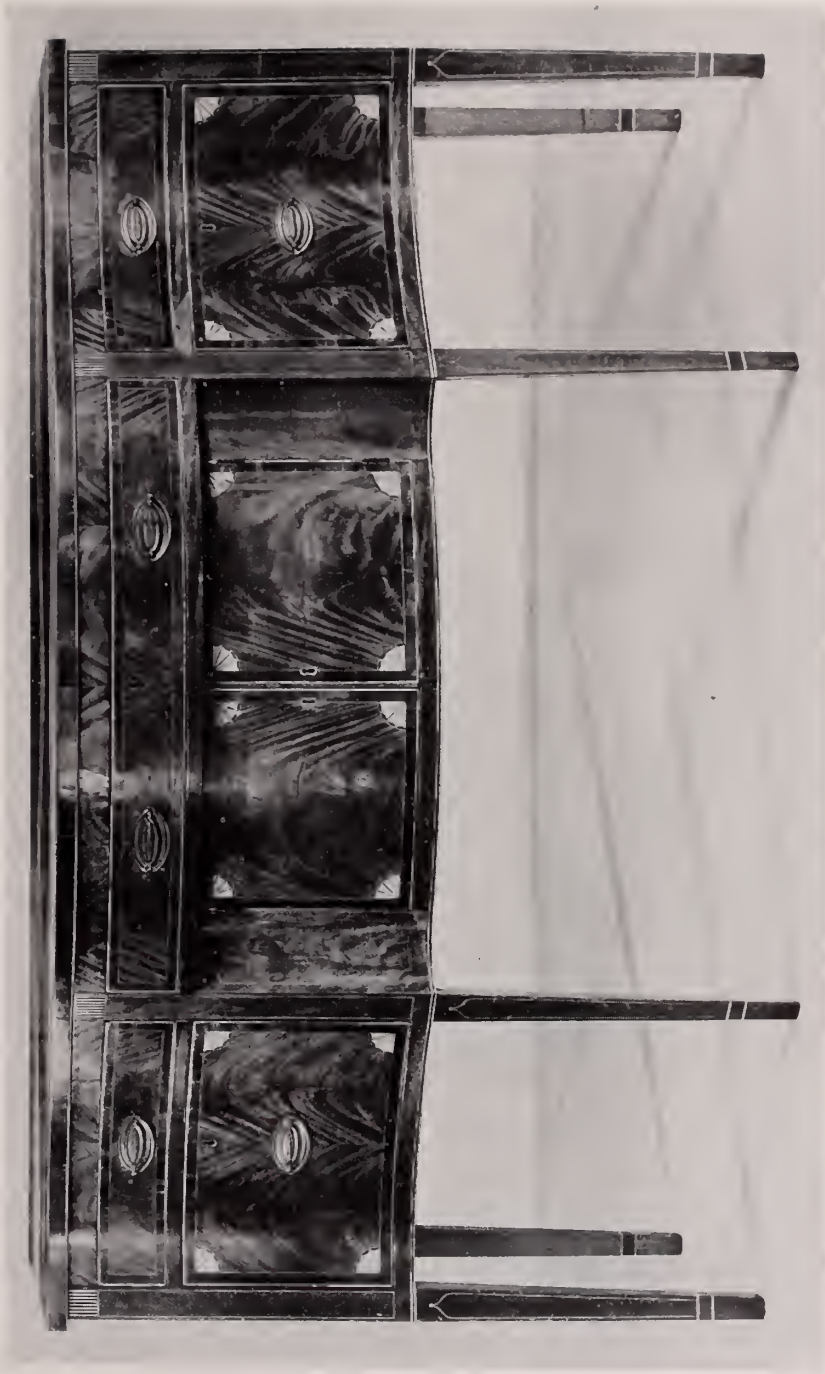
1700- The front projects at the centre in a bold curve and contains three shallow drawers above two deep drawers and a cupboard, the latter slightly recessed and enclosed by two doors. Front handsomely veneered with matched panels of crotch mahogany and inlaid with small fans, bandings, and mock fluting in light and dark woods. Stands on six tapered quadrangular legs, also inlaid, and has molded brass handles.

*Height, 42½ inches; length, 6 feet 3 inches*

*Note:* This sideboard is distinguished by the exceptionally graceful curve of the front and the quality of the inlay.

An almost identical example is in the Metropolitan Museum of Art.

[See illustration]



[NUMBER 36]

37. CARVED MAHOGANY BONNET-TOP HIGHBOY

WITH CLAW-AND-BALL FEET

*New England, circa 1760*

1300- The upper part is a case of three small and four long drawers framed with beading and flanked by fluted pilasters simulating supports for the pediment, which is of molded broken-arch pattern and embellished with three spiral flame and urn finials. The lower body contains four drawers, below which the skirt is valanced in ogive curves and ornamented with two pendent finials. A carved sunburst or fan decorates the front of the top and bottom small drawers; the piece stands on cabriole legs with claw-and-ball feet. Excepting a small repair to the lower right drawer, the highboy is in original state and furnished with a handsome set of brasses. *Height, 7 feet 5 inches; width, 44 inches*

[See illustration]



[NUMBER 37]





38. EARLY GEORGIAN CARVED MAHOGANY AND GILT WALL MIRROR

*American, circa 1740*

Shaped upright frame outlined with gilded raised moldings, the pediment composed of two volutes terminating in *rosaces*, between which is a group of Prince of Wales feathers emerging from a coronet; pendent sprays of foliage at either side. Gilding has been touched up and beveled mirror glass is of later date.

*Height, 59 inches; width, 27½ inches*

Collection of Howard Reifsnnyder, American Art Association, 1929

[See illustration]





- 325- 39. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR *Philadelphia*, 1760-70  
 Chair of Gillingham type with interlaced openwork splat in the Gothic taste; the undulating crest rail carved at the centre and terminals with acanthus leafage. Cabriole front legs of good design terminate in claw-and-ball feet; slip seat in rose damask. One rear leg repaired.  
 Collection of John C. Da Costa, 3rd  
 Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration]

40. PAIR INLAID MAHOGANY CARD TABLES

WITH LABEL OF JOHN TOWNSEND

Newport, R. I., circa 1790

Hinged top of close-grained solid mahogany shaped in serpentine curves. Frame shaped in conforming curves and decorated at the centre with inlaid fan medallions in shaded holly; the four tapered square legs embellished with conventional inlay in similar wood. Each table contains a drawer at one end of the frame, a most uncommon feature, and in one drawer is the maker's trade label which reads: *Made by John Townsend, Newport*. The drawers are lined in pine and chestnut and retain original brass bail handles. Very rare and in original state.

*Height, 28½ inches; length open, 33 inches*

1700-  
*Note:* John Townsend and John Goddard were related, and these two men rank as the leading cabinetmakers of Newport, Rhode Island, at this period, Goddard excelling in wood carving and Townsend in reproducing the styles of Hepplewhite and Sheraton. This pair of tables and a companion pair purchased from the late Philip Flayderman Collection comprise a group of four matched card tables and, as far as is known, are the only ones existing bearing Townsend's label. They were originally the property of Col. John Cooke, who commanded the second regiment of Newport and Bristol Counties in various engagements in the War of the Revolution, and was counted one of the richest men in Rhode Island. The four tables descended in the family to four sisters, and an affidavit detailing the history of the card tables from first to last ownership, will be given the purchaser.

Collection of Colonel John Cooke, Newport, R. I.

Collection of Rhoda Cooke

Collection of William Cooke Gray

Collection of George Wanton Gray

Collection of Thomas T. Gray

Collection of Phoebe McCorrie Gray Durfee

Collection of the late Philip Flayderman, American Art Association-Anderson Galleries, 1930

[See illustration opposite]



MADE BY  
JOHN TOWNSEND,  
NEWPORT, 1784



41. MAHOGANY REVERSE SERPENTINE-FRONT CHEST OF DRAWERS

*New England, 1760-80*

Retaining its original patina and fine old set of Chippendale rococo brasses. The front, shaped in serpentine curves, contains four drawers framed with beading. Cove-molded and slightly overlapping top, cyma-pattern base molding, four short cabriole legs developing eagle claw-and-ball feet. Bail of one handle missing,

*Height, 32½ inches; length, 38½ inches*

Collection of Francis P. Garvan, American Art Association-Anderson Galleries, January, 1931

[See illustration]





42. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR *Philadelphia*, 1760-70  
 Back with openwork splat composed of interlaced scrolls and lozenge motive; undulating crest rail carved at the centre and ends with pendent leafage and C-scrolls. Molded flaring seat frame with arched apron, tenoned clear through the rear posts; cabriole front legs carved on the knees with acanthus and ending in claw-and-ball feet. Slip seat in red damask. Retains old finish.

Collection of the Van Rensselaer family, Van Rensselaer, N. Y.

[See illustration]

43. CARVED AND UPHOLSTERED MAHOGANY SOFA

*Samuel McIntire, Salem, Mass., 1790-1810*

Graceful Sheraton model with arched back sloping into voluted arms; seat shaped in conforming curves; on eight tapered square supports. The molded crest rail of the back is embellished at the centre with carved drapery swags, C-scrolls and shells in relief upon a stippled or star-punched ground. The mahogany arms are carved with ascending palm leaves and terminate in rosettes. Covered in figured yellow damask and retains old finish.

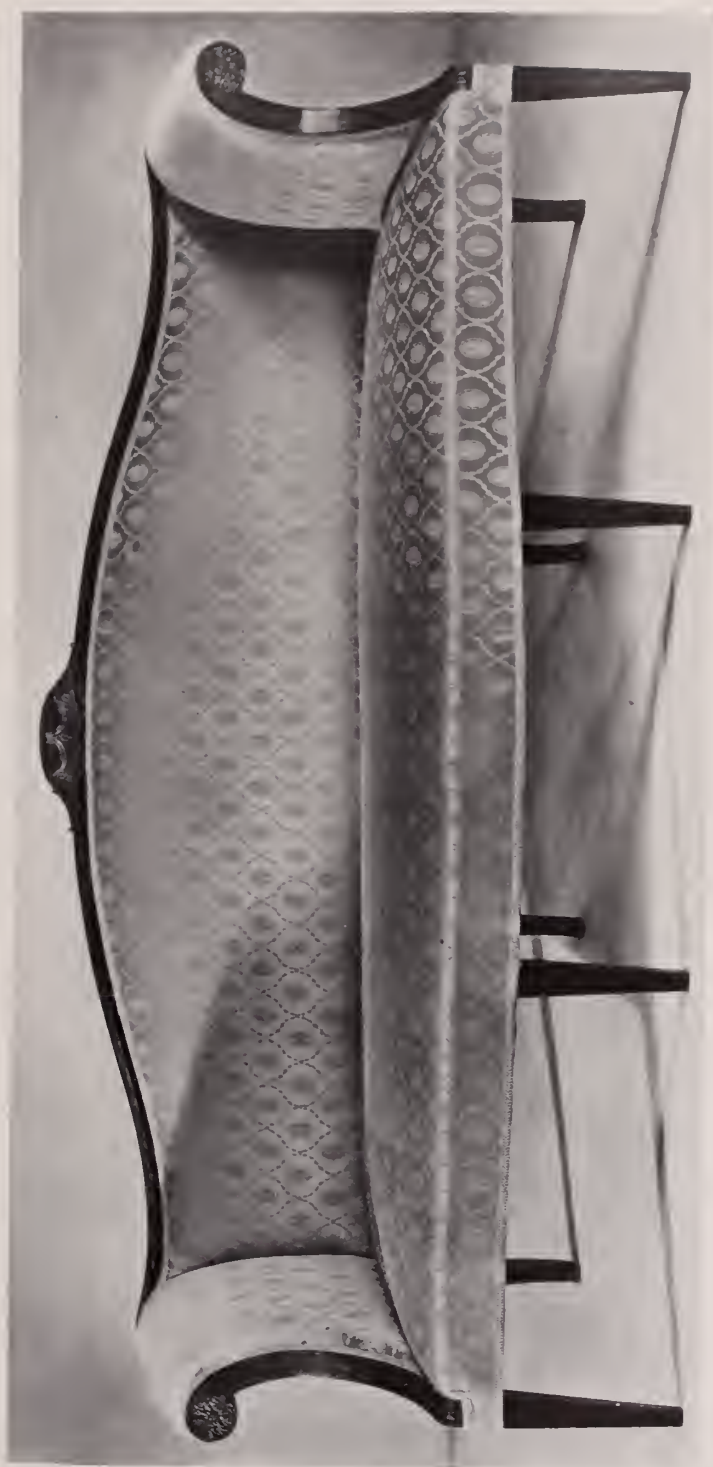
*Length, 7 feet 2 inches*

*Note:* In the present sofa is seen a combination of the Chippendale style and the classicism that was the vogue during the last quarter of the eighteenth century and the early years of the nineteenth. We are indebted to Dr. Fiske Kimball for much that has been discovered concerning McIntire and his work as a carver of furniture, outlined recently in a series of articles in *Antiques*.

A similar sofa with varied carved decoration is in the Metropolitan Museum of Art.

[See illustration]





[NUMBER 43]



44. HEPPLEWHITE INLAID MAHOGANY AND SATINWOOD  
SECRETARY BOOKCASE

*American, 1790-1800*

A cabinet of bookshelves enclosed by two glazed doors with trellis-pattern moldings and surmounted by a shaped cornice with regilded eagle ornament, superimposed on a case of four drawers faced with beautiful

[Continued on following page



No. 44 *Concluded*]

panels of feathered golden satinwood; the top drawer fitted for writing purposes with let-down front, small drawers, and pigeonholes. Valanced skirt curving into tapered bracket feet; drawers furnished with oval brass handles molded with an allegory of Peace.

*Height, 6 feet 8 inches; width, 40½ inches*

[See illustration opposite]

45. CHIPPENDALE CARVED MAHOGANY 'PIECRUST' TABLE

*Philadelphia, 1760-70*

Circular top with slightly raised and molded edge carved in ogive pattern to a design termed 'piecrust'; has shaped and molded undercleats and tilts on a 'birdcage', supported by a vase-turned pedestal and three splayed cabriole legs that end in well turned claw-and-ball feet. Excepting a minor repair to two of the feet, the table is in original state.

*Height, 28½ inches; diameter, 32¾ inches*

[See illustration above]

46. CARVED MAHOGANY BLOCK-FRONT KNEEHOLE DESK

*Boston, circa 1770*

1550- The front, equipped with one frieze drawer and three drawers in either pedestal, surrounds a recess that contains a cupboard and has a single drawer above with valanced apron. The door of the cupboard is slightly hollowed, arched, and carved with a 'rising sun', the drawers, cut in convex and concave block formation, are framed with narrow beading and furnished with brass willow handles. Thumb-molded slightly overhanging top, ogive-molded base with cut-out bracket feet. Pasted in the rear of the cupboard is a fragment of a label that shows the letters E F and a detail of an article of furniture.

*Height, 30½ inches; length, 35½ inches*

*Note:* This important and rare desk, that retains a fragment of the cabinetmaker's label, was originally the property of Capt. Alexander Parris, who is classed with Bullfinch and McIntire as one of the three outstanding architects of New England during the last quarter of the eighteenth century and the early years of the nineteenth century. Parris is recorded as among the first to adopt classic designs in building, the first example being St. Paul's Cathedral in Boston, designed by him and erected under his supervision. (*Vide Jackson, Development of American Architecture.*) He was also a soldier of distinction in the Revolutionary Army.

Collection of Elizabeth Wimbél Bass (niece of Capt. Parris who married Capt. Nathaniel Smith, Revolutionary officer)

Collection of Susan Smith, North Pembroke, Mass.

Collection of Laura Goodwin (Legatee)

Collection of Mrs. G. S. Baker

[See illustration]





[NUMBER 46]



47. QUEEN ANNE CARVED MAHOGANY UPHOLSTERED WING CHAIR

*Rhode Island, 1730-40*

High backed wing armchair with gracefully voluted sides and outcurved arms; on cabriole front legs carved on the knees with a shell, ending in claw-and-ball feet, and braced to the rear supports with turned stretchers. Covered in green damask; loose cushion in similar material.

*Note:* This wing chair is attributed to Goddard of Rhode Island and bears characteristics of his work. Wing chairs in mahogany of this early period are exceedingly rare.

[See illustration]





48. SMALL MAHOGANY BLOCK-FRONT CHEST OF DRAWERS

*New England, circa 1770*

Chest of four drawers, the fronts in convex and concave block formation carved from the solid; narrow beading framing the drawers. Top and base finely molded, the base molding relieved at the centre by a carved pendent motive repeated in the angle formed by the cut-out bracket feet. The piece exhibits a good surface and the drawers are furnished with a handsome set of Chippendale gilded brasses. Very fine and rare.

*Height, 30 inches; length, 34½ inches*

Collection of Mrs. Molly Carpenter, Framingham, Mass.

[See illustration]

49. HEPPLEWHITE INLAID MAHOGANY SECRETARY-BOOKCASE  
WITH TAMBOUR FRONT

*New England, 1790-1800*

650 - A cabinet of shelves enclosed by a pair of glazed doors with trellis-pattern moldings, below which a pair of sliding tambour shutters encloses a series of small drawers and pigeonholes; shaped cornice ornamented with three old brass finials. The foregoing surmounts a case of four long drawers in two shades of light mahogany, furnished with a set of molded oval brass handles. Valanced skirt curving into tapered bracket feet. *Height, 7 feet 2 inches; width, 41½ inches*

[See illustration]



[NUMBER 49]



50. QUEEN ANNE WALNUT VENEERED AND INLAID LOWBOY

*American, circa 1730*

Rectangular top with beveled edge overlapping the body, which contains three drawers framed with channel moldings. Below the drawers, the skirt is cut in a series of graceful volutes and embellished with two pendent finials; stands on cabriole legs ending in pad feet. Top and front veneered with matched brown walnut in borders of herringbone ornament; drawers furnished with stamped brass handles. Excepting the finials, the piece is in original state.

*Height, 29½ inches; length, 33 inches*

[See illustration]

51. QUEEN ANNE BRANCH WALNUT VENEERED AND INLAID HIGHBOY

*New England, circa 1730*

Rectangular case of three small and four long drawers in feathered branch walnut bordered with bands of herringbone ornament and framed in channel moldings; superimposed upon a base containing four drawers

[Continued on following page]





51. *Concluded*]

in similar wood, above a skirt attractively valanced and embellished with three pendent finials. A shallow drawer in the molded flaring cornice; cabriole legs ending in pad feet. Drawers furnished with stamped brass handles and keyplates.

*Height, 6 feet 1 inch; width, 38½ inches*

*Note:* A highboy of very attractive design and rare quality. It should be noted that the carcass is entirely of walnut and not of inferior wood as generally found.

[See illustration]

52. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR *Philadelphia, 1760-75*

400- An important chair showing a harmonious distribution of carved decoration: the open flaring back has interlaced scroll splat; the yoke-shaped crest rail is carved at the centre with a rocaille shell and leaf motive and terminates in whorls; the molded flaring seat frame has an applied scallop shell on the skirt; and the cabriole front legs terminate in well formed claw-and-ball feet and are carved on the knees with leafage. Slip seat covered with rose damask. Chair has an age crack above the right leg and retains original finish.

Collection of Francis P. Garvan, American Art Association-Anderson Galleries, 1931

[See illustration]





[NUMBER 52]

- 1500 53. HEPPLEWHITE INLAID MAHOGANY SIDEBORD WITH THE LABEL OF BENJN. FROTHINGHAM *Charlestown, Mass., circa 1780-90*  
The 'break-front' shaped in a graceful serpentine curve with three drawers in the centre part, flanked by drawers and cupboards in fine figured mahogany banded with cross-cut wood of beautiful color and furnished with old beaded and gilded metal ring handles. On six tapered square legs inlaid with stringings of holly and three-petal motive on the upper part; slightly overlapping top decorated on the edge with similar inlay. In the top centre drawer is the maker's label which reads: *Benjn. Frothingham, Cabinet Maker, Charlestown, N(ew) E(ngland)*. *Height, 38 inches; length, 59 inches; depth, 25 inches*

*Note:* Benjamin Frothingham was born in Boston, April 6, 1734, the son of Benjamin Frothingham, also a cabinetmaker and joiner, with a shop near Milk Street. He enlisted in Richard Gridley's Artillery Company in 1756 and served for seven years; in the Revolutionary War, he gained the rank of Major of Artillery and became a close friend of George Washington. F. F. Hunnewell in *History of Charlestown* records that Major Benjamin Frothingham lived on Walker Street and lost his dwelling, barn, and shop in the destruction of Charlestown by the British in 1775. It was at his house, rebuilt after the war, that President Washington, on his only visit to Charlestown, made a social call on the friend whom he had known as an officer during the Revolution.

Collection of the late Philip Flayderman, American Art Association-Anderson Galleries, 1930

Exhibited at the Boston Antiques Exposition, 1929

[See illustration]

- 1500 54. OLD SHEFFIELD PLATE HOT WATER URN *XIX Century*  
Vase-shaped body decorated with a band of punched ornament, and an escutcheon; reeded loop handles, domed cover, and square base with ball feet. *Height, 20 inches*

Collection of John Da Costa, 3rd, Philadelphia

Exhibited at the Pennsylvania Museum, Philadelphia

[See illustration]



[NUMBERS 53 AND 54]



FROTHINGHAM LABEL  
[NUMBER 53]

- 1500- 55. MAHOGANY SERPENTINE-FRONT WRITING DESK, WITH THE LABEL OF BENJAMIN FROTHINGHAM *Charlestown, Mass., circa 1770*  
Body contains four long drawers shaped in serpentine curves, the carving of the top drawer constituting an intricate piece of cabinetwork. Above, a hinged slant writing flap encloses fan-carved small drawers and pigeonholes and two secret drawers; finely shaped ogee bracket feet. Retains its fine old Chippendale brass handles, keyplates, and old finish. In an interior small drawer is pasted the finely engraved maker's label which reads: *Benjn. Frothingham Cabinet Maker, Charlestown, N. E.* The label, one of the best that has come to light, bears in the lower right-hand corner the initials N. H. SCP., probably those of Nathaniel Hurd, 1730-1777, of Boston, one of the earliest Colonial engravers.

*Height, 43½ inches; length, 42 inches*

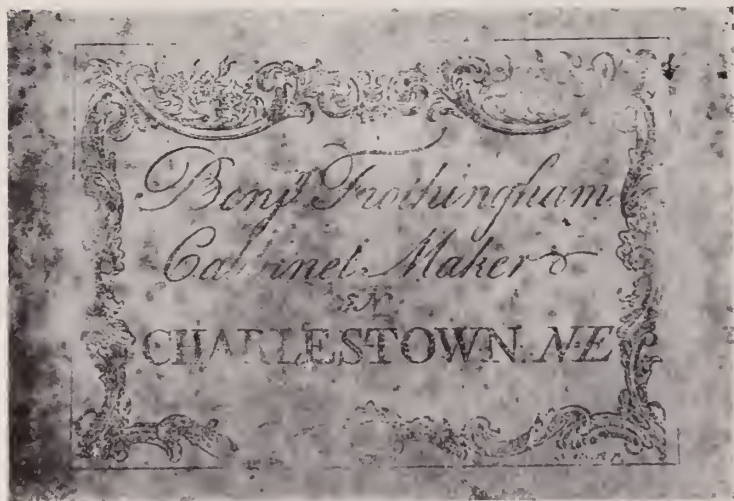
See note to the preceding sideboard by Frothingham.

Collection of the late Philip Flayderman, American Art Association-Anderson Galleries, 1930

Exhibited at the Boston Antiques Exposition, 1929

Illustrated and described in *Antiques*, December, 1928

[See illustration]



FROTHINGHAM LABEL

[NUMBER 55]





[NUMBER 55]

56. SET OF EIGHT CHIPPENDALE CARVED MAHOGANY CHAIRS

*New England, 1760-70*

2600-  
Comprising two armchairs and six side chairs. The back composed of grooved uprights slightly flaring at the top to meet the upward curve of the voluted and arched crest rail; openwork splat carved with pendent leafage, formal rosettes, and punched ornament. Molded flaring seat frame; angular cabriole front legs terminating in claw-and-ball feet; slip seat in flowered yellow brocade. Chairs retain old finish.

*Note:* Complete sets of American Chippendale chairs are a rarity. The present chairs were discovered in Andover, Mass., where they had remained in one family for a long period of years.

[See illustration of one armchair]





[NUMBER 56]



57. EARLY GEORGIAN CARVED WALNUT AND GILT WALL MIRROR

*Circa 1730*

325- Fine mirror in the style of William Kent. Shaped upright frame veneered with figured brown walnut and outlined with carved and gilded moldings. The scrolled pediment, composed of two carved volutes terminating in pendent leafage, is centred by a carved and gilded phoenix or pheasant with spread wings perched on a sphere; pendent swags of foliage at either side. Very rare.

*Height, 5 feet 7 inches; width, 35 inches*

[See illustration]



58. PAIR CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS

*English, 1750-60*

750- Slightly flaring open back with pierced splat composed of interlaced scrolls, the voluted crest rail carved with fluting and paterae; the molded flaring seat frame has some renewed seat blocks and is skirted with carved gadroon moldings. Cabriole front legs carved on the knees with acanthus leaves, cartouches, and paterae, and ending in claw-and-ball feet; slip seat in rose damask. Fine design and quality.

Collection of Mrs. Frank Witherby, Boston, Mass.

Exhibited for a number of years at the Boston Museum of Fine Arts

[See illustration of one]

59. SHELL-CARVED MAHOGANY BLOCK-FRONT KNEEHOLE DESK

*Townsend or Goddard, Newport, R. I., circa 1770*

6300- Rectangular, with molded top; front contains a long drawer above six small drawers arranged in groups of three at either side of a recess, or knee space, which contains a cupboard. The drawers are framed with narrow moldings and carved with raised square blocking; this blocking is carried up into the top drawer, where it terminates in arched cresting handsomely carved as fluted shells, centring which is a third shell in reversed order carved intaglio fashion. Cresting the arched and sunken door panel which encloses the cupboard is a fourth shell matching the one above. A cyma molding skirts the base all around, to which are applied the fine ogive bracket supports. Drawers are furnished with original brasses.

*Height, 31 inches; length, 35 inches*

*Note:* In drawing attention to the quality of this piece, we are content to quote the opinion of an accepted authority on the subject, who, remarking on this particular type of kneehole desk, says, 'They are, of course, the supreme pieces of American cabinetwork unless, for courtesy's sake, we except the Philadelphia highboy and lowboy'.

Excepting a slight difference in the carving of the shells, the piece is identical with the example shown in the Girl Scouts Loan Exhibition of American Furniture, catalogue number 629. An identical desk is in the Metropolitan Museum of Art.

The desk was obtained from a descendant of Stephen Hopkins, signer of the Declaration of Independence, who states in an accompanying document, which will be given to the purchaser, that the piece has always remained in his family.

Collection of Charlotte Wells Sweetland

Collection of William W. Tapley, Springfield, Mass.

[See illustration]



[NUMBER 59]



60. CARVED MAHOGANY AND UPHOLSTERED SOFA

*Samuel McIntire, Salem, Mass., 1800-10*

650 - Of Sheraton design, with canted back, sloped and molded arms terminating on balusters, four turned and tapered front legs, four plain square canted rear legs. The crest rail of the back is divided into three panels finely carved in low relief with the following motives: at the centre, sprays of flowers and wheatears emerging from spiral cornucopiae; at either side of this, a group of undulating grapevines tied at the centre with a ribbon knot, carved in low relief against a background executed with a punch. The lower section of balusters supporting the arms are carved with ascending palm leaves, the dies of the supports with medallions of leafage. Upholstered in light green damask patterned with a Directoire motive. *Length, 6 feet 6 inches*

[See illustration]



[NUMBER 60]



61. CHIPPENDALE CARVED MAHOGANY SIDE TABLE WITH MARBLE TOP  
*Philadelphia, circa 1760*

Pier table of rectangular form, on four cabriole legs carved on the knees with descending acanthus leaves and ending in shaggy claw-and-ball feet; the skirt of the frieze, which flares outward, is cut in a series of cyma volutes and decorated at the centre with a carved group of acanthus leaves. Contemporary top of dark-veined soft white marble, molded and shaped at the corners. Constructed of hard close-grained mahogany which has acquired a good surface.

*Height, 29 inches; length, 48 inches*

*Note:* It is interesting to compare the feet of this table with those of the important Randolph wing chair in the Reifsnnyder Collection. This type of shaggy claw foot seems to have been peculiar to the Philadelphia chair makers and there is a possibility that the present table is the work of Randolph. Colonial furniture with its contemporary marble is a rarity; only one other table has appeared to date at auction at these galleries.

Owned originally by Gen. Davis, Quartermaster-General in Washington's army

[See illustration]



62. SET OF TEN CHIPPENDALE MAHOGANY LADDER-BACK CHAIRS

*Philadelphia, circa 1770*

Two armchairs and eight side chairs. Flaring open back composed of four handsomely pierced undulating horizontal slats and molded up-rights, molded flaring seat frame slightly swelling at the front and tenoned clear through the rear posts, and grooved and tapered square legs with stretchers. Slip seat in pale blue damask.

*Note:* A set of ten American Chippendale ladder-back chairs is rarely found. This particular type of chair, prized above all other varieties, with its handsomely pierced and carved horizontal slats, makes a special appeal.

[See illustration of one]



63. PAIR OF CHIPPENDALE MAHOGANY LADDER-BACK SIDE CHAIRS

*Philadelphia, circa 1770*

Identical in design to the preceding chairs, but with a slight difference in construction. Slip seat in pale blue damask.

[See illustration]

470-





64. PAIR CHIPPENDALE CARVED MAHOGANY LADDER-BACK SIDE CHAIRS

*Philadelphia, circa 1770*

Slightly flaring back composed of four undulating perforated slats and grooved and gently curved uprights; grooved and slightly tapering square legs with stretchers. Slip seat in pale blue damask. With old finish.

[See illustration]

65. HEPPLEWHITE INLAID MAHOGANY SIDEBOARD WITH SHAPED FRONT  
*American, 1790-1800*

825-  
The centre part, projected to a depth of about two inches, contains two shallow drawers above a recessed cupboard enclosed by two doors, flanked by convex or segmented sections which contain a drawer above a cupboard. Flanking the drawers and cupboards are flat stiles, inlaid with floral ornament and narrow bandings in light woods and extended into tapered and inlaid square legs. The drawer and door fronts are in matched mahogany, finely inlaid and banded, and are furnished with oval brass handles molded with sprigs of flowers. Fine quality.

*Height, 41½ inches; length, 5 feet 11 inches*

Collection of E. W. Durant, Charleston, S. C.

[See illustration]



[NUMBER 65]

66. HEPPLEWHITE INLAID MAHOGANY 'BREAK-FRONT'

SECRETARY BOOKCASE

*American, 1785-95*

3600-  
The upper part is a cabinet of shelves in three sections, the centre section projected to a depth of about two inches, enclosed by four glazed doors with trellis- or diamond-pattern moldings; the finely shaped cornice is embellished with five turned wood finials. The lower part has a similarly projected centre equipped with three drawers, flanked by two cupboards with smaller drawers above; the top centre drawer is fitted for writing purposes with let-down front, small drawers, and pigeonholes. Front veneered and inlaid with oval panels of light mahogany handsomely figured, bordered with checkered bandings of light and dark woods; the stiles inlaid with simplified floral and husk ornament, and extended into short tapered square legs. The piece retains its old finish, and the drawers are furnished with a fine set of oval brass handles in shell and dolphin pattern.

*Height, 7 feet 9 inches; width, 5 feet 8 inches*

From Salem, Mass.

[See illustration]



[NUMBER 66]



67. CHIPPENDALE CARVED WALNUT SCROLL-TOP HIGHBOY

*William Savery, Philadelphia, 1760-75*

5500- The upper part consists of five small and three long drawers, capped by a boldly scrolled and molded 'broken arch' pediment terminating in carved rosaces and ornamented with two carved urn and flame finials and a pierced and carved rococo scroll and cabochon ornament; centring the frieze is a single drawer carved with a concave shell medallion flanked by applied leaf scrolls. Lower part contains one long and three small drawers, the centre one of these three decorated with shell and leaf carving matching that of the top drawer. Deeply valanced skirt, embellished with a carved shell at the centre, bordered with scratch carving of leafage; four cabriole-pattern short legs carved on the knees with acanthus leafage and terminating in eagle claw-and-ball feet. Chamfered and fluted corners; old Chippendale brass openwork handles and key plates. The bottom large drawer exhibits a dark patch to the right.

*Height, 7 feet 10 inches; width, 44 inches*

*Note:* This highboy is attributed to William Savery and is representative of the Philadelphia school at its best. While the quality of the carving is superlatively high, it does not exhibit the over-ornamentation that is so often seen on Philadelphia highboys of this class. The wood is walnut, and has a quality of grain and color that is easily mistaken for fine mahogany.

Collection of Francis P. Garvan, American Art Association-Anderson Galleries, 1931

Girl Scouts Loan Exhibition, American Art Galleries, 1929, fig. 651

Illustrated in Wallace Nutting, *Furniture Treasury*, 1928, Vol. I, fig. 369

[See illustration]



{NUMBER 67}

- 000-
68. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR *American, 1750-60*  
Slightly flaring open back occupied by a pierced splat formed of a vase motive, a lozenge, and graceful volutes rising to the yoke-shaped crest rail; top rail enriched at the centre with a shell and trellis-carved lunette motive, the 'ears' with shell and leafage. Saddle-shaped seat frame valanced in cyma curves at the front; cabriole front legs ending in bird claw-and-ball feet and carved with acanthus leafage on the knees. Slip seat covered in old brocade.

*Note:* This chair formed part of the furnishings of *Johnson Hall*, built in 1764 by Sir William Johnson, Bart., an Irish gentleman who founded an estate near Schenectady in 1738, became friendly with the Indians, and in 1748 was in command of the New York Colonial forces. After treating with the Indians, he was created major-general and baronet in 1755, after the victory of Lake George. On the death of his wife, he became united with 'Molly' Brant (the sister of the Mohawk Sachem, Thayendanegea), with whom he lived until his death and by whom he had eight natural children.

The chair was purchased by the late Philip Flayderman from a family whose ancestors had obtained it at an auction sale several generations ago. Three matching chairs are in a noted New York collection. An affidavit accompanies the piece and will be given to the purchaser.

Collection of Sir William Johnson, Schenectady, N. Y.

Collection of Grace V. H. Putnam, Fonda, N. Y.

Collection of the late Philip Flayderman, American Art Association.  
Anderson Galleries, 1930

[See illustration]



[NUMBER 68]

69. SHELL-CARVED CHERRY BLOCK-FRONT DESK

*Goddard, Rhode Island, circa 1770*

3475' The rectangular body contains three long drawers carved with raised and depressed square blocking and framed with beading. The blocking is carried up into the top drawer and crested with carved rayed shells, centring which is a third shell in reverse form, carved intaglio fashion. Above the drawer, a hinged slant flap encloses a series of pigeonholes and small drawers, arranged in three tiers at either side of a central group of small drawers with pilastered and fan-carved fronts. Base skirted with a double cyma molding, which conforms to the contour of the drawers and to which are applied the fine ogive bracket supports. Retains its old finish and furnished with a handsome set of Chippendale openwork brasses. *Height, 44½ inches; width, 42½ inches*

*Note:* This block-front desk has remained in the Dickinson family of Rhode Island for many generations. According to family history, the piece accompanied one member of the family to California where it was found recently. Notwithstanding the hazards of early transportation, the piece retains its original finish and is in fine state of preservation.

Exhibited at the City Art Museum, St. Louis, Mo.

[See illustration]





[NUMBER 69]

70. CHIPPENDALE CARVED WALNUT GRANDFATHER CLOCK

*Gostelow or Randolph, Philadelphia, 1760-70*

850-  
Arched and painted metal dial shows phases of the moon on a revolving disc; movement by C. & D. Farrar, Lampeter, Pa. In a case of splendid design, condition, and quality, the arched hood with fluted pilasters supporting a double-scroll pediment surmounted by three fluted urn and flame finials on square plinths. The deep frieze richly carved in relief in the Chippendale manner with leaf arabesques on a stippled ground. Case arranged in two tiers with arched pendulum door, chamfered and fluted columnar corners, finely carved borders, and ogee bracket feet. *Height, 8 feet 6 inches*

*Note:* The above attribution for this splendid clock case is made on the grounds that it bears outstanding characteristics of both of these Philadelphia cabinetmakers and, secondly, because it is known that Gostelow and Randolph executed clock cases to special order of their patrons, to hold the fine imported English brass-dialed movements, or the simpler movements of native manufacture, as in the present case. The present example is as fine as any extant and may be compared to the Edward Duffield clock in the Reifsnyder Collection, catalogue number 667.

Collection of the late Philip Flayderman, American Art Association-Anderson Galleries, 1930

Exhibited for a long period of years at the New Hampshire Historical Society, Concord, N. H.

{See illustration}



[NUMBER 70]

71. MAHOGANY BLOCK-FRONT SCROLL-TOP SECRETARY

*Frothingham or Goddard, New England, circa 1770*

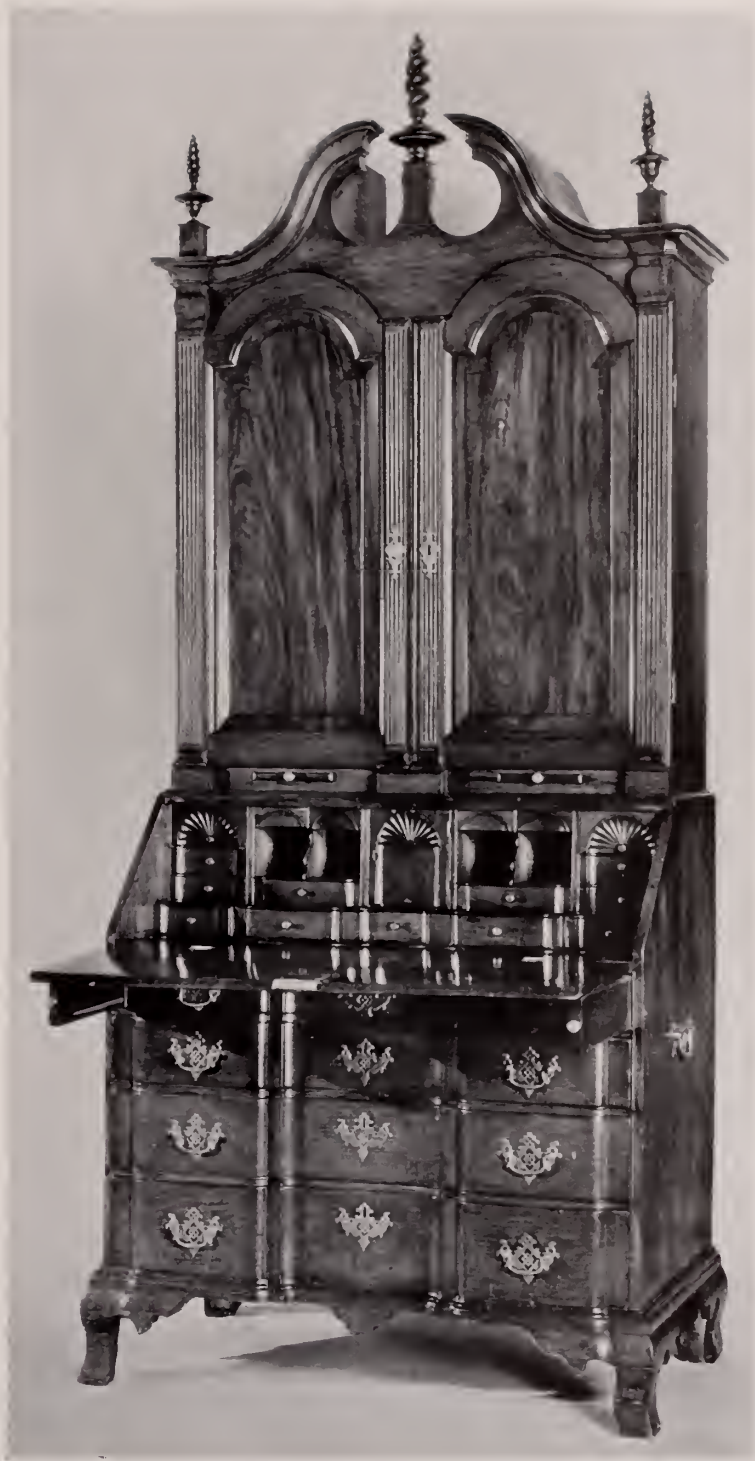
2200- The upper part is a cabinet of shelves and small drawers, enclosed by a pair of doors with arched and chamfered panels and fluted pilasters. The pediment is of broken-arch pattern embellished with three spiral flame and urn finials, which appear to be replacements of the original. To allow the arched doors to close flush with the surface, the section of the frieze covered by the doors is slightly recessed and segmented, the space being occupied by a carved sunburst which enhances the appearance of the cabinet when open. Lower body contains four graduated long drawers cut with raised and depressed square blocking and framed with beading; above the drawers, a hinged slant flap encloses a fine interior of blocked small drawers and pigeonholes, while at the centre are two draw-out candle slides. Finely molded base and ogee bracket feet; Chippendale pierced brass handles, keyplates, and side handles.

*Height, 8 feet 6 inches; width, 44 inches*

*Note:* This fine secretary was made for Thomas Dawes, Boston (1731-1809), who was State Councillor, a member of the Academy of Arts and Sciences, and held the rank of Colonel of the Boston regiment during the Revolutionary war. The piece has been handed down in the Dawes family and was purchased from a descendant at Exeter, N. H.

Exhibited at the City Art Museum, St. Louis, Mo.

[See illustration]



[NUMBER 71]





72. WILLIAM AND MARY INLAID WALNUT LOWBOY

*New England, 1700-10*

Lowboy or dressing table with slightly overlapping and beveled top and triple-arch front containing three drawers and four trumpet- or baluster-turned legs braced with cyma-curved transverse stretchers. The top and drawers are banded with herringbone inlay, and the skirt all around is finished with an edging of delicate beading. Two pendent finials at the front; stamped brass drop handles.

*Height, 31 inches; length, 33 inches*

Collection of the late Eugene Bolles, Boston

Exhibited at the City Art Museum, St. Louis, Mo., 1931

[See illustration]

73. WILLIAM AND MARY INLAID WALNUT SIX-LEGGED HIGHBOY

*New England, 1700-10*

A rectangular case of two small and three long drawers superimposed on a stand with three smaller drawers, triple-arched skirt, and six trumpet-turned or baluster-turned legs braced with cyma-curved flat

[Continued on following page]



73. *Concluded*]

stretchers. The drawers are of crotch brown walnut bordered with bandings of herringbone ornament in walnut of lighter color; the carcass surrounding the drawers is faced with channel moldings, and the gracefully arched skirt is edged with delicate beading. Stamped brass drop handles and keyplates. *Height, 5 feet 3½ inches; width, 39½ inches*

Collection of the late Eugene Bolles, Boston

Exhibited at the City Art Museum, St. Louis, Mo., 1931

[See illustration]

74. MAHOGANY BONNET-TOP CHEST ON CHEST WITH BLOCK FRONT

*New England, 1760-80*

2800-  
The upper part is a case of four long drawers, above which are three small drawers shaped to conform to the pediment, which is of 'broken arch' pattern, composed of two voluted moldings with the looped aperture between filled by a plinth, on which rests an urn and flame finial. A similar finial surmounts either corner and, flanking the upper drawers, are fluted pilasters. The lower part is a slightly larger case of four long drawers, the fronts carved with raised and depressed square blocking which continues into the base molding. The top small drawer is decorated with a carved fan, which motive is repeated on smaller scale as a pendent to the centre of the skirt. Drawers furnished with a handsome set of Chippendale brass handles. Bracket feet.

*Height, 7 feet 4 inches; width, 42 inches*

*Note:* This very fine New England mahogany chest on chest with block front had always been in the possession of the John Quincy Adams family of Quincy, Mass., until coming into the possession of Miss Helen Temple Cooke of Wellesley, Mass., and afterwards into the Garvan Collection.

Collection of Francis P. Garvan, American Art Association-Anderson Galleries, 1931

Illustrated in Wallace Nutting, *Furniture Treasury*, 1928, Vol. I, fig. 302

[See illustration]



{NUMBER 74}



75. EARLY GEORGIAN CARVED WALNUT AND GILT WALL MIRROR

*Circa 1740*

Shaped upright frame outlined with gilded raised molding, the scrolled pediment terminating in rosettes and pendent leaves and surmounted by a flying phoenix upon a molded plinth. Down the sides depend swags of flowers and foliage. A handsome mirror in light brown walnut, with old beveled glass.

*Height, 55½ inches; width, 26½ inches*

[See illustration]

300-





- 275-  
76. QUEEN ANNE CHERRYWOOD TEA TABLE *American, 1740-50*  
Oblong top bordered with raised molding forming tray, on four graceful slender cabriole legs which end in small pad feet. The frieze is cut in a series of undulating curves to a pleasing bow pattern. Very rare.

*Height, 26 inches; length, 26 inches*

*Note:* The cabinetmakers of Connecticut used cherrywood largely in constructing furniture of this pleasing simple type. The present piece was obtained from a family in Chicago, Ill., where it had been taken by an early Connecticut family a long time ago.

[See illustration]

77. SET OF SIX CHIPPENDALE MAHOGANY SIDE CHAIRS

*Massachusetts, 1750-70*

Open back with pierced scroll and beaker-form splat and gracefully curved and knuckled bow-shaped crest rail; cabriole front legs ending in pad feet. Upholstered seat covered in rose damask; small repair on one foot.

1050-  
*Note:* An accompanying affidavit by a descendant of the Ward family states that these six chairs originally were part of the household effects of Gen. Artemas Ward of Shrewsbury, Mass., who was Commander-in-Chief of the Continental Army before Washington took command. The successive ownership also is outlined in the affidavit, which will be given to the purchaser.

Collection of General Artemas Ward (died 1800)

Collection of Thomas Walter Ward, 1833

Collection of Caroline Ward, 1869

Collection of Benjamin Ward, 1898

Collection of Roxa Sprague Dix (Southard), 1924

Collection of Charles Zibeon Southard, 1930

[See illustration of one]



{NUMBER 77}



78. INLAID CHERRYWOOD AND MAHOGANY SIDEBOARD WITH  
AMERICAN EAGLE MARQUETRY *American, circa 1790*

700- The front with convex centre; at each side a cockbeaded drawer surmounts a deep drawer, flanking the central convex-fronted and cross-banded drawer, above double cupboards finely inlaid with two large American eagles, transmogrified into doves of Peace and bearing a shield with thirteen stripes. The drawers and cupboards are enriched with borders of stringing. On six quadrangular tapering legs, the front ones enriched with quarter-round fan brackets.

*Height, 39¼ inches; length, 5 feet 11 inches*

*Note:* Furniture and objects embellished with the national emblems have, because of this rare characteristic, acquired a value which transcends the intrinsic worth of the piece.

Collection of the late Philip Flayderman, American Art Association-Anderson Galleries, 1930

[See illustration]



79. SMALL MAHOGANY SERPENTINE-FRONT CHEST OF DRAWERS  
WITH CLAW-AND-BALL FEET

*New England, circa 1770*

700- Case of four slightly graduated drawers framed with narrow beading and furnished with a handsome set of Chippendale brass handles and keyplates; the top, which slightly overlaps, is beveled and conforms to the graceful serpentine contour of the drawers; the base molding, which consists of a double ogive, exhibits fine workmanship and finish. Stands on four carved brackets developing bold claw-and-ball feet. Very fine quality.

*Height, 32½ inches; length, 36 inches*

[See illustration]



80. SET OF SIX QUEEN ANNE WALNUT FIDDLE-BACK CHAIRS

*Job Townsend, Newport, R. I., 1743*

Conforming tall back with yoke-shaped crest and vase-shaped splat, on molded plinth. Saddle-shaped seat frames, finely proportioned cabriole front legs ending in 'Dutch' feet, carved with beading at the knees and braced to the chamfered square back legs by cyma-curved flat stretchers. Slip seat covered yellow silk. One of the chairs has been refinished; the five remaining chairs retain their original patina.

2220-  
*Note:* This set of six chairs, the following wing chair, and the curly maple daybed (Number 85) form part of a group of pieces made by Job Townsend for the Eddy family of Rhode Island in 1743. One of these pieces, which bears Townsend's label, still remains in the possession of this family.

Job Townsend (1699-1765) was uncle to John Townsend and, with his brother, Christopher, established a cabinet trade in Newport, R. I., and laid the foundation for its high reputation in this branch of industry. Besides being a cabinet- and chairmaker, he was Town Treasurer and engaged in other civic activities. John Goddard, the noted cabinetmaker, married Townsend's daughter, Hannah, in 1746. The present set of six chairs is of excellent design and quality, and the fact that they are accompanied by a matching wing chair makes them extremely rare.

Collection of the Eddy family, Warren, R. I.

Collection of the late Philip Flayderman, American Art Association-Anderson Galleries, 1930

[See illustration of one]



[NUMBER 80]



81. QUEEN ANNE UPHOLSTERED WALNUT WING CHAIR

*Job Townsend, Newport, R. I., 1743*

Matching the preceding set of six chairs. A finely proportioned easy chair on carved walnut front legs of cabriole pattern ending in 'Dutch' feet and braced to the slightly canted square back legs by cyma-curved flat stretchers. Repair to one rear leg; covered in yellow silk brocatelle. Rare example.

See note to the preceding.

Collection of the Eddy Family, Warren, R. I.

Collection of the late Philip Flayderman, American Art Association-Anderson Galleries, 1930

[See illustration]



82. WILLIAM AND MARY WALNUT TRUMPET-LEG LOWBOY

*New England, 1700-20*

Thumb-molded oblong top overlaps the body to a depth of about three inches at each end and one and one-half inches at the front. The apron contains three small drawers framed with quarter-round moldings and furnished with brass 'tear drop' handles. Skirt at front and sides is cut in graceful triple-arch 'cupid's bow' pattern and finished with beading; two turned pendants ornament the front. Stands on four trumpet and vase-turned legs ending in ball feet and braced by cyma-curved flat transfer stretchers. The legs and stretchers are ebonized.

*Height, 29 inches; length, 34 inches*

*Note:* This lowboy unquestionably is as fine as any that has appeared at auction sale. Its quality and rareness render it one of the most desirable pieces in the collection.

Collection of Francis P. Garvan, American Art Association-Anderson Galleries, 1931

[See illustration]

83. WILLIAM AND MARY INLAID BURL WALNUT SIX-LEGGED HIGHBOY  
*New England, 1700-10*

850-  
Rectangular case of five drawers, surmounting a stand containing three smaller drawers and supported by six turned trumpet or baluster legs, braced with flat stretchers cut in ogive curves to a pleasing design harmonizing with the contour of the skirt. The entire front is of burl figured tawny brown walnut banded with inlaid herringbone ornament; the drawers framed with channel moldings and furnished with stamped brass keyplates and drop handles.

*Height, 5 feet 2½ inches; width, 39½ inches*

Exhibited at the Ipswich Historical Society, Ipswich, Mass.

[See illustration]





[NUMBER 83]

84. CARVED MAHOGANY BLOCK-FRONT DESK WITH CLAW-AND-BALL FEET

*Attributed to Goddard, Newport, R. I., circa 1770*

725-  
Body contains four graduated long drawers carved with raised and depressed square blocking, framed with delicate beading, and furnished with a set of Chippendale rococo brasses. Above the drawers, a hinged slant flap encloses an attractively arranged interior of small drawers and pigeonholes; the piece stands on claw-and-ball feet applied to the well proportioned base molding. The surface of the hinged flap is carved with a semicircular radiating shell or sunburst, which motive is repeated on the interior small drawers; the valanced base molding is carved at the centre with a small scalloped shell. Retains old finish; fine and rare.

*Height, 43½ inches; width, 43 inches*

[See illustration]



[NUMBER 84]

85. QUEEN ANNE CURLY MAPLE CABRIOLE-LEG DAYBED

*Job Townsend, Newport, R. I., New England, 1743*

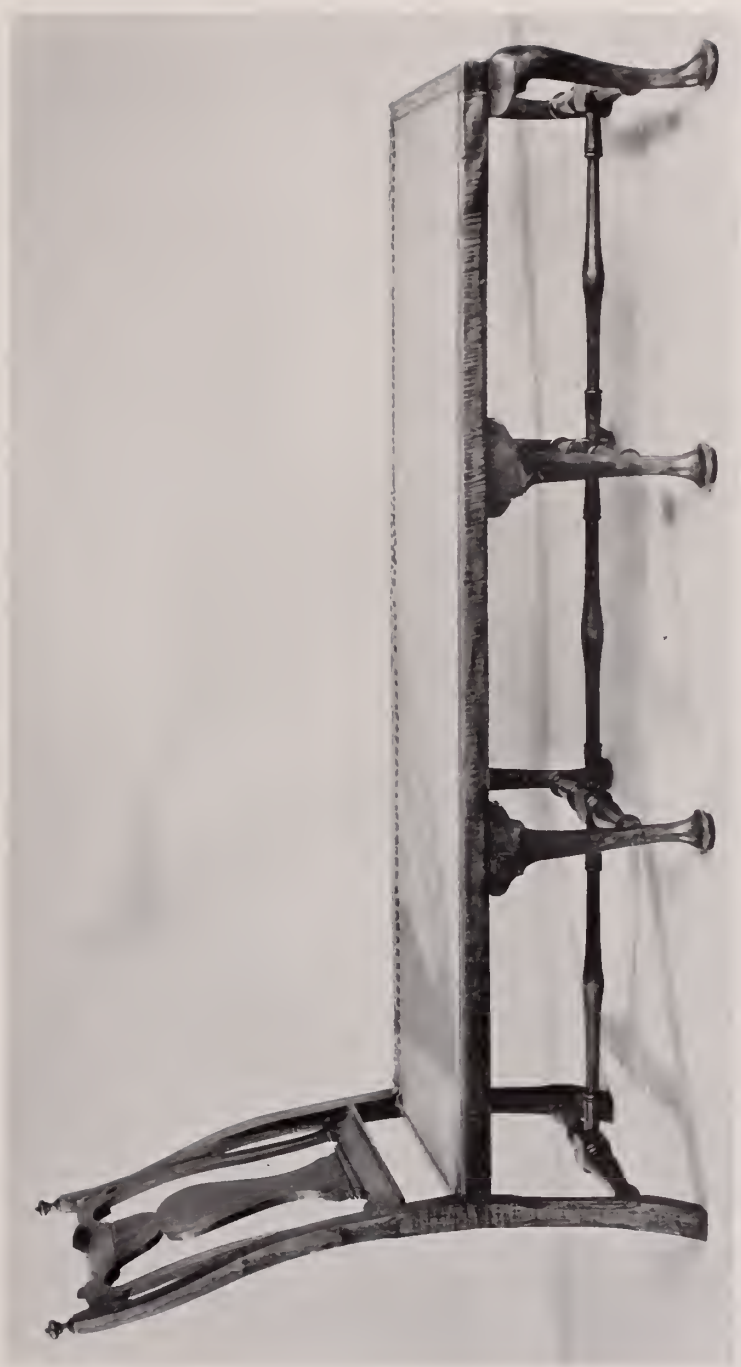
Long couch on six cabriole legs ending in well proportioned pad feet and braced lengthwise and crosswise by turned baluster-pattern stretchers. The adjustable head panel is composed of a solid vase splat surmounted by a yoke-shaped crest rail between slightly curved square posts that extend into chamfered square legs. The frame exhibits curly texture and is covered with canvas ticking. Furnished with loose cushion. Fine and rare example. *Length, 5 feet 7 inches; width, 23 inches*

950-  
*Note:* This daybed formed part of a group of pieces made by Job Townsend in 1743 for the Eddy family of Rhode Island, in whose possession still remains one of the pieces bearing this maker's label (see note to Number 80).

Collection of the Eddy family, Warren, R. I.

Collection of the late Philip Flayderman, American Art Association-Anderson Galleries, 1930

[See illustration]



[NUMBER 85]



86. PANELED AND CARVED OAK CONNECTICUT PRESS CUPBOARD

*New England, 1660-80*

3000-

The rectangular body contains three long drawers on side runners, above which is a cupboard with canted sides that occupies the space between the carcass proper and the cornice. The cornice, which slightly overhangs, is supported at its front corners by ebonized baluster-turned columns. Drawer fronts are paneled in pine or cherry with geometrical moldings and furnished with small wood knobs; each drawer is decorated at the centre with two applied ebonized split balusters and, owing to the arrangement of the moldings, gives the appearance of two drawers. Flanking the drawers are matching pairs of similar applied balusters, making a total of eighteen of these decorative motives on the front of the lower part. The upper cupboard is paneled with arched moldings at the sides and geometrical moldings on the door, and the intervening stiles are decorated with ebonized applied balusters of larger scale and differing in design from those below. Horizontal and vertical grooving embellishes the cornice; the cupboard rests on turned ball feet at the front and extensions of the stiles at the rear. Ends occupied by four slightly sunk panels framed in grooved moldings.

*Height, 58 1/4 inches; width, 45 1/2 inches; depth, 21 1/2 inches*

*Note:* This important cupboard is one of the few examples that have survived from the so-called Pilgrim period in untouched condition. The wood exhibits what one might term a biscuit dry quality and mellow surface found only in the furniture of this extremely early period that has not been subjected to reconditioning or restoration. The piece has a close affinity to the cupboard in the Essex Institute, Salem, this specimen having a different arrangement of the drawer moldings and reversed columns.

Collection of Dexter Tiffany, New York City

Exhibited at the City Art Museum, St. Louis, Mo.

[See illustration]



[NUMBER 86]



87. SHERATON MAHOGANY BOW-FRONT CHEST OF DRAWERS  
WITH THE LABEL OF SAMUEL S. NOYES

*East Sudbury, Mass., circa 1815*

225- The curved front contains four beaded drawers flanked by ringed and reeded pilasters that extend into tapered and turned legs. Inside top drawer is a label which reads: *Samuel S. Noyes, Cabinetmaker, East Sudbury, near the Causeway . . .*

*Height, 43 inches; length, 41 inches*

*Note:* We believe this to be the only labeled piece of furniture by this maker that has so far been discovered.

[See illustration]



88. QUEEN ANNE UPHOLSTERED WALNUT WING CHAIR

*New England, circa 1725*

High backed wing armchair of pleasing design, the back slightly rounded, the wings and arms voluted and outcurved; on walnut cabriole front legs ending in pad feet and braced to the rear supports with turned stretchers; the canted rear supports of maple. Covered in rose brocatelle.

From Salem, Mass.

[See illustration]



89. WILLIAM AND MARY MAPLE AND PINE SCROLL-LEGGED HIGHBOY

*Edward Titcomb, Newbury(port), Mass., circa 1700-10*

A case of five drawers framed with ovolo moldings, superimposed on a molded stand with one long drawer, six quadrangular S-scrolled supports, concave flat stretchers and turned ball feet. Drawers show faint curl texture and are furnished with stamped brass escutcheons and drop handles.

*Height, 54½ inches; width, 41½ inches*

*Note:* This piece is ascribed to the above-named cabinetmaker on the following grounds: it originated in Newburyport, Mass., where it remained in one family's possession for several generations; Edward Titcomb is known to have worked in Newbury, a part of Newburyport; and an identical piece bearing this maker's name, owned by Dr. and Mrs. W. F. Temple, Jr., was shown at the Loan Exhibition of Early American Furniture and Decorative Crafts, held at the Park Square Building, Boston, 1925. To our knowledge, the only other highboy of this type is in the Wadsworth Athenaeum, but is of oak. An affidavit accompanies the piece.

Collection of Mrs. Herbert E. Noyes, Newburyport, Mass., 1930

Illustrated in *The Antiquarium*, April, 1930

Illustrated in *House Beautiful*, Sept., 1930

[See illustration]





[NUMBER 89]

90. CARVED CHERRY SECRETARY-CABINET

*Aaron Chapin, Connecticut, 1770-80*

675-  
A cabinet of shelves enclosed by two paneled doors, superimposed upon an escritoire with hinged writing-flap enclosing pigeonholes and small drawers, four beaded long drawers below. The corners of the upper and lower bodies are chamfered and reeded simulating quarter-columns and mounted in bronze. Unusually fine architrave pediment formed of two bold scrolls, the interspaces filled with fret-carved trellis work, also ornamented with three baluster-shaped finials on molded plinths. Base bordered with a fine cyma molding and rests on well-proportioned ogival bracket feet.

*Height, 7 feet 11 inches; width, 46 inches*

*Note:* Aaron Chapin is recorded as working in East Windsor, Conn., and in 1783 moved to Hartford, where he was known as one of the foremost cabinetmakers of his time. The highboy was owned originally by Caleb Strong of Northampton, Mass., who in 1789 was elected one of the first U. S. Senators from Massachusetts, and from 1800 to 1807 served as Governor of the State, and was again Governor from 1812 to 1816.

Purchased from descendants of the Governor, in Northampton, Mass.  
Collection of the late Philip Flayderman, American Art Association-Anderson Galleries, 1930

[See illustration]



{NUMBER 90}



- 275- 91. QUEEN ANNE CURLY MAPLE LOWBOY      *American, circa 1730-50*  
 Molded overlapping top; three drawers in the front below which the skirt is cut in triple-arch pattern and embellished with two pendent finials; four cabriole legs ending in pad feet. The drawers furnished with stamped brass handles and show faint curl figure.

*Height, 28 inches; length, 34 inches*

[See illustration]

- 275- 92. CURLY MAPLE HIGHBOY WITH DUTCH FEET      *American, 1730-50*  
 A case of five drawers surmounting a stand containing four drawers, above a gracefully curved skirt; with cabriole legs ending in pad feet.

[Continued on following page]





No. 92 *Concluded*]

shows fiddle-back figure; the drawers furnished with original engraved brass handles and keyplates. Very rare in this small size.

*Height, 5 feet 8½ inches; width, 38½ inches*

From Salem, Mass.

[See illustration]



93. SHERATON CARVED MAHOGANY FOUR-POST BEDSTEAD

*Philadelphia, circa 1800*

The foot posts are finely reeded on the upper section and, below this, turned in vase pattern and carved in low relief with ascending palm leaves and symmetrical wheatears; lower section of posts tapered and reeded. Plain tapered square mahogany head posts; arched head board of pine or cherry. One foot post repaired at centre.

*Length, 6 feet 6 inches; width, 51 inches; height of posts, 7 feet*

*Note:* A similarly carved bedstead is in the Pennsylvania Museum, Philadelphia, originally owned by John Da Costa, 3rd, of that city. On this is based the attribution given above.

[See illustration of posts]

94. SHERATON CURLY MAPLE FIELD BEDSTEAD

*American, 1800-10*

Four posts beautifully turned in vase-baluster pattern, and reeded on the upper part, and exhibit fine fiddle-back figure. Plain tapered back posts and domed tester frame. Very fine quality.

*Length, 6 feet 6 inches; width, 4 feet 6 inches*

[See illustration of posts]



[NUMBER 93]



[NUMBER 94]



95. CARVED AND PAINTED OAK AND PINE 'SUNFLOWER' CHEST

*Connecticut, circa 1675*

325- Oblong molded top, paneled sides and front, the latter enriched upon the stiles with six applied split baluster ornaments. The front divided into three panels, carved in flat relief, the centre one octagonal and carved with an upright stem with three 'sunflowers', the side panels upright and carved with tulips and scrolling leafage; the decoration enhanced by a rich polychromy of red and yellow for the flowers and green for the leafage, the moldings painted yellow. Molded base on block feet, which are restored. Height, 25 inches; length, 48 inches

*Note:* This exceptionally beautiful Connecticut chest, with its colorful polychrome decoration, belongs to the most desirable class of Pilgrim furniture. The chest without base drawers is rarer than the double-drawer type, and the preservation of the old polychrome, probably often renewed, is an exceptional feature.

From the Covell Estate, Portland, Conn.

Collection of the late Philip Flayderman, American Art Association-Anderson Galleries, 1930

[See illustration]



96. CARVED OAK AND PINE THREE-PANEL CHEST

*Connecticut, circa 1675-1700*

275-  
Quartered oak, the front divided into three panels richly carved in a design of arcades enclosing acanthus leafage, lozenge-shaped medallions, and trefoil motives, the vertical and horizontal stiles with characteristic Jacobean lunettes, acanthus and guilloche enclosing the rose. Original pine top with iron strap hinges; stands on extension of the corner stiles.

*Height, 29½ inches; length, 47½ inches*

*Note:* It is interesting to compare this chest with the chest in the Metropolitan Museum of Art, which shows strong structural similarity and embodies in the carved decoration motives found on the present chest, i.e., the guilloche enclosing paterae on the stiles and the arched panels. *Vide Museum Handbook, fig. 1.*

From Portland, Conn.

Illustrated in *The Antiquarian*, October, 1931

[See illustration]





97. PANELED OAK AND PINE BALL-FOOT CHEST OF DRAWERS

*New England, 1680-1700*

Rectangular chest of four drawers, the top and bottom drawer having a greater depth than the intervening drawer; the fronts arranged as sunk panels framed with geometrical moldings, retain part of the original ebonizing and are furnished with stamped brass escutcheons and drop handles. Quarter-round moldings surround the drawers; the sides are paneled with raised and ebonized moldings, and the piece stands on turned ball feet. Carcass is quartered oak, while drawers, panels, and top are pine.

*Height, 36½ inches; length, 39½ inches*

Exhibited at the City Art Museum, St. Louis, Mo.

[See illustration]





98. PAIR BRASS 'STEEPLE-TOP' ANDIRONS

*Circa 1790*

Handsome vase-baluster pattern with hexagonal plinth, splayed legs, and ball feet. Fine and rare.

*Height, 26 inches*

[See illustration]

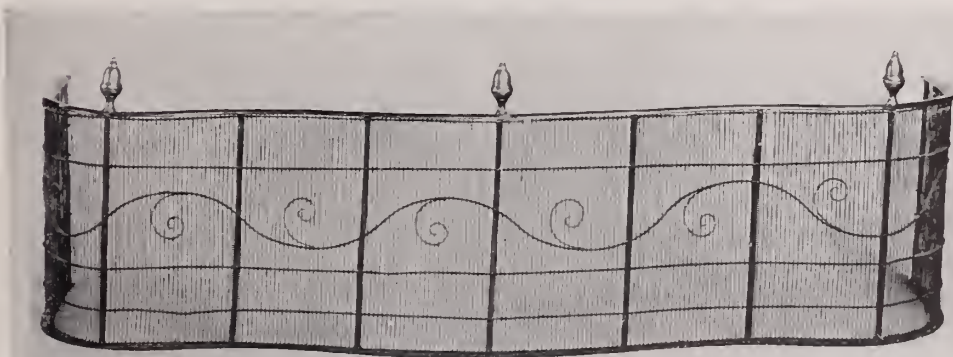
99. BRASS-MOUNTED IRON-WIRE FENDER

*Circa 1790-1800*

Of serpentine form, with brass top rail and three brass finials; the wire mesh sides woven with a series of graceful volutes. Rare.

*Height, 18 inches; length, 56 inches*

[See illustration]





DETAIL OF SCENIC WALLPAPER

[NUMBER 100]

100. LOT OF SCENIC WALLPAPER WITH PANORAMIC AMERICAN VIEWS

*American(?)*, circa 1820

600- Composed of two lengths, depicting in colors a view of New York harbor with numerous sailing vessels, early steamboats, and barges unloading onto a quay; the Natural Bridge at Virginia with a historical episode represented by a group of Indians and whites in the foreground; the Niagara Falls with Erie steamboat in foreground; West Point Military Academy, with a parade viewed by spectators; view of Charleston or Richmond with vessels in the bay and figures promenading, mounted on horseback, and riding in an open carriage with postillions. Extremely interesting as illustrating American life and costume during the early years of the nineteenth century. One piece is well preserved, the larger piece shows some disintegration. Very rare.

*Total length, 43 feet; height, 6 feet 10 inches*

*Note:* Although some authorities claim that painted scenic wallpaper was produced in America, others are of the opinion that the majority of it was made in England and France. However, we do not care to take a definite stand in the matter. European wallpaper featuring American views is rarely found, which inclines one to the opinion that it was made in this country. The paper was obtained from Haverhill, Mass.

Collection of Mrs. Carl Knight, Haverhill, Mass.

[See illustration of detail]

[END OF SALE]

*Total \$105.890-*

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by



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